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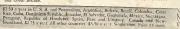
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and Questions Answered









A Christmas Canticle

THE WONDER OF CHRISTMAS NIGHT

From a painting by Josef Madlener

1943

Oh, Mother by the manger With Jesus on Thine Arm. Guide Thou our sons this holy night; Keep them from battle's harm.

Thou know'st the pangs of sorrow And what we have to give To show the world that sacrifice Will help mankind to live.

Grant that another Christmas Will mark the end of war, Bring cheer and joy to us again, And love for evermore.

The star forever leads us on Towards Heaven's holy light. Bless us, dear Lord, this day of days, Guide Thou our fight for right.

All hail the song of angels! From out the midnight sky, All hail good will and peace on earth, That must come from on high!

James Francis Cooke

771

NE of the principal differences between this war and the First World War is that it is altogether unlikely that the present conflict will end on all fronts at one time, but will taper off, as various Axis forces are consecutively overcome. All wars, however, do come to an end, and business men the country over are now speculating upon the post-war conditions which we all shall be obliged to meet. Hall the happy day when the Hitler-Hirohito-Mussolini outrage is ancient history! Perhaps it is a good thing that we may not be compelled to come back to the problems of civilian economy with a "bump." such as that which followed Armistice Day in 1918. That abrupt ending made enormous demands upon our domestic ability to adjust the lives of millions of people to new conditions al-

most overnight. We are not a warlike people, but history has shown that we can fight with deadly results when we feel that justice, freedom, and right are in jeopardy. In a sense, we are the most idealistic people in the world. What nation would ever give of its wealth in such prodigal fashion as has the United States, to stricken countries, even those who have been its deliberate enemies? This generosity of money, mind, and spirit has been a national asset, inasmuch as people have been inspired by broad ideals; and, although these unquestionably have been imposed upon. there is, throughout the world, consciously or unconsciously, the recognition that we, as a people, stand for fine things

and high motives, instead of mean things and ulterior aims

A Most Precious Treasure

This is one of the reasons why the appreciation of the arts has developed so remarkably in our country. It is also the reason why educators have been led to find that music throughout life is a most precious treasure The educators know from research that boys and girls who have musical training are more likely to avoid the pitfalls of modern youth, and they know that the adult finds in music study a means of mental and nerve refreshment which is difficult to secure in any other way.

One of the important

problems after the war will be the re-education reproduced all kinds of music with no physical of the children of the gangster nations to a realization that their murderous leaders, who have chosen to throw them into a slaughterhouse to gain their unholy ends, have failed, and that the upstanding countries of the world will never endure such crimes in the future. This is a problem of staggering proportions, but wise people are looking for a spiritual, educational, and artistic revival as a possible means of solution. It is a problem which must be approached positively, rather than negatively. We must all

The Piano When Peace Comes

A Conference with

Lucien Wulsin

President, The Baldwin Piano Company

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With a view to providing our readers with authoritative opinions an past-war musical conditions, we have secured from educators and manufacturers of wide experience, views which cannot fail to be helpnove secured from bedaction and manufactures or wide experience, view with Common from the best fitted. It is reported that before Pearl Harbor the sales figures of The Baldwin Plana Company reached the highest annual figure of any similar company in the world. The Company was established by Dwight Hamilton Baldwin in Cincinnati in 1862, Baldwin was a music teacher of standing (Supervise). Durght Homilton Boldwin in Cincinnati in 1866. Boldwin wer's massic reacher of standing (supervisor of Music in the Public Schools) who do goe into the refatel jation business. Mr. Wistin straker, Lucies Wulsin, Sr., came out of the Union Army in 1855 and entered the employ of the firm, becoming a partner in 1873. He was the guiding head of the potentially and its successor corporation until his death in 1912. His son, Lucien Wulsin, Jr., was educated at Sr. George's School, Newport, Rhode Island, and at Harnard University as an electrical engineer (A.S. 1910, Me.E. 1911). He entered the employ and at Individe University as an electrical engineer (As. 1976), m. L. 1977). The electrical engineer of the Baldwin Piano Campany in 1912 and became its president in 1926. Mr. Wulsin comes of fine French stock from New Orleans and at old New England tarefathers and has, as well, some ancestors who came from Germany in the 1830's. Mr. Wulsin's opinions are especially timely—Euron's Nots.



LUCIEN WULSIN

the better elements in have been so indoctriance, and cruelty that they are now a wall of prejudice and scepticism, which cannot be broken down until the worth-while things in life - cooperation, beauty, human love, and a realization of Divine power -are once more exalted to their proper states.

In 1923 the total number of pianos manufactured here in America was over three hundred thousand. Of this total. however, over half were mechanically operated player pianos. Then came the huge increase in the use of the radio, which

effort and much better than either the player piano or the old-fashioned phonographs, This, to thousands of unthinking people, seemed to promise so much "musical joy without effort" that the bother of studying music might be avoided. Of course, the delight of listening to music and the pleasure of music study are two very different things. But public opinion or "mass psychology" are singular and amazingly unpredictable. Soon people were saying, without thinking, that music study was becoming unnecessary, several millions of (Continued on Page 828)

concentrate upon the so "Why buy a piano?" Others, who should have finer things of life and known better, were parroting these statements. Then there was added to these troubles, the these young people of depression and the years when no one had any the Axis nations, who money to spend. Consequently, in 1932, the production of planos had dropped from over three nated with hate, intoler- hundred thousand to about twenty-seven thousand-more than ninety percent.

The Tide Turns

Then the people began to think again and realized there was nothing that could take the place of the piano to open the gates to the delights of musical understanding. Sales of pianos mounted so greatly that before Pearl Harbor our production again had soared to about one hundred fifty thousand instruments a year, and all of them real musical instruments, not mechanical means for producing music. The depression, however, dealt a severe blow to the smaller manufacturer. While once there were over two hundred and fifty factories, this number was reduced to about thirty before the present war. and probably over half the piano production came from four firms, and ninety percent from ten companies.

Now no pianos are being made. The great factories have been turned over to war production, many of them making airplanes or gliders. Most of the gliders which carried parachute troops over Italy were made in American piano factories. What does this mean? There is still a diminishing stock of pianos in the hands of the dealers, but if the war lasts until the end of 1944. we will be about three hundered thousand pianos behind the normal demand. It is really more serious than that. How soon will the factories that have converted to war work be able to return to piano production? There are, of course,



CARROLL GLENN

THINK I'd rather be interviewed for THE ETUDE than for any other magazine in the world!" exclaimed Carroll Glenn who, though barely of voting age," has established a number of important records. There are four major musical awards in America, and Miss Glenn has won all of them. There used to be a feeling that a "woman violinist" was a commercial question-mark, and Miss Glenn has thoroughly exploded it with a professional schedule of oversixty concerts in one year, twenty-eight of them with major orchestras. Miss Glenn hails from a small town in South

Carolina, with a population of about 7000 and only local music teachers. She received her earliest instruction from her mother and from THE ETUDE, the articles of which stimulated her and the musical section of which provided her with material to play. Her mother had had a burning desire to play the violin, but had no teacher until she went away to school in Washington, Mindful of her own early longing for instruction, Mrs. Glenn acted as adviser to other children in the town and began her own small daughter's lessons when Carroll was four, "though I didn't study really seriously till I was five!" Within a year, Carroll was ready for advanced instruction, and mother and daughter spent every Saturday riding sixty-five miles to Columbia for lessons . . . on a quarter-sized fiddle from Sears, Roebuck, At twelve, Miss Glenn won the first of her series of scholarships at the Juilliard School, where she studied with the noted teacher, Edouard Dethier. At sixteen she won the coveted Naumburg Award Which gave her a New York début, A vear later she won the Town Hall Endowment Award, offered to the American artist under thirty whom the New York critics consider "the most promising." Two years later Miss Glenn captured two important awards in one. The National Federation of Music Clubs offers a prize of \$1000 to the most gifted young violinist, pianist, and vocalist; and the most outstanding of the three receives, in addition, the Schubert Memorial Award of an appearance with a major orchestra. Miss Glenn won the Federation's violin award and the Schubert orchestral award of

DECEMBER, 1943

and the Philadelphia orchestras. From her twelfth year on, she has "financed" her own studies and career through scholarships and prizes-and she points to this as evidence of the rich musical possibilities available to American students.

"The girl violinist has special problems: she must approximate by adaptability what the man has by nature. She must develop her hand for strength and flexibility; she must acquire sufficient stretch, and she must learn to control weight for a fine, big tone. Every violinist must master these techniques, to be sure, but the' girl needs to work harder at them because her hand is naturally smaller. For that reason, it is advisable to get her started on her studies as early as possible. The student who begins work at high school age is already under a serious handicap, for by that time the hand has begun to become 'set' and the (unnatural) position of the instrument offers difficulties in itself. I should like to emphasize however, that the fact of being a girl offers no obstacles to the serious student, Nothing about violin playing requires brute

Music and Culture

and evenly through the entire length of the bow and at every point along that length, without allowing the arm to become stiff through the sheerly mechanical task of balancing pressure. Here the trick is to keep the right arm perfectly relaxed and never under any circumstances to raise the right shoulder. The moment the shoulder is raised tension results.

Bowing "Schools"

"In the most general way, and allowing for any number of individual adaptations, there are three schools of bowing. The German school advocates a low bowing arm, kept close to the body. The Russian school uses a high arm with the elbow out, and centers weight in the wrist. The Franco-Belgian school (that of Vsave Vieuxtemps, and Kreisler) uses the modified technique of a medium arm and an extremely flexible wrist. force! The source of a big tone is not strength Having been taught this method myself (and but controlled weight-and the average girl's with most helpful results), I naturally believe arm can release more natural weight on a violin it to be the best-though I must again stress the

Hints for the Young Violinist

An Interview with

Carroll Glenn

Distinguished Young American Violinist

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

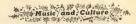
Miss Glenn's rapid rise has been an solid and substantial graund and not dangerously meteoric, as in the case of same young virtuasi. She recently was married to Sat. Eugene List, of the United States Army, who has been piano saloist with leading American orchestras,—Editor's Note.

than the instrument can bear! The 'trick' is to point that none of these schools is too rigid, and release natural body weight through a relaxed that the advocates of each allow wide adaptaarm and to focus it around the top joint of the tions to individual needs. middle finger that guides the bow. Weight may need to be released also through the index finger. according to the demands of the stroke; but it is always in the middle finger. Thus, by controlling the distribution of body weight through a relaxed arm, one acquires tone without the expenditure of strength or force.

"It is the bowing arm that needs watching! Someone wisely said that the left hand is the artisan, while the right is the artist! Anyone with patience, courage, and a normally built left hand can secure adequate finger fluency on the strings. But the right hand needs to master the difficult matter of controlling weight and balance. The problem, actually, is not an easy one, The violinist manipulates a long bow, held at its heaviest point, which becomes still heavier through the added weight of the hand itself.



"Mr. Dethier gave me many excellent exercises for developing flexibility and strength of wrist. One of the best is to play scales in thirds (double stops) in triplet rhythm, crossing the strings in spiccato bowing. That is to say, play the first note on the lower string and the last two on the upper string; then reverse the process. This exappearances with the New York Philharmonic His problem is to distribute this weight equally ercise is shown above. (Continued on Page 824)



Beginning Four-bar phrase with up beat ofnew phrase

Dominant 7th

Blowered to A#

A NEW HARMONIC GRAPH OF THE FAMOUS LIEBESTOD MOTIVE FROM "TRISTAN" Mr. Patterson very ingeniously has indicated the harmonic topestry upon which Wogner, in his imagination, embroidered this deathless theme. We believe that this graph is the first ever employed to present this harmonic relationship.—Eurou's Nats.

Tonic

A lowered to G#

E lowered to D#

E raised to F

NE DAY not long ago I was discussing with an American composer whose works are widely performed, the availability of articles on harmony, counterpoint, and composition. I said to him, "What do your composers want to know?" His reply was direct and to the point: "They want to know 'Why!' Why can you do this or that? Why can you do some things and not others?" He turned to the piano and played a series of chromatic progressions from one of his own compositions. "Why?" he asked, "Why can you use those

Tonic

E raised to F

First of all, it must be explained that harmony and counterpoint are inextricably bound together. There are, to be sure, a few compositions that consist only of harmony and tune, with no altered chords and no moving parts except the tune-but they are rare.

"Counterpoint" in many minds means a weaving of parts-fugues and the like. It is far more than that. It is any moving part that introduces a secondary melody, a dissonant note, or such notes as result in the formation of an altered chord-where the basic harmony is temporarily

And what is basic harmony? Usually it is one of the prime chords of the key; tonic, dominant. or sub-dominant. If the chords on the second, third, sixth, or seventh of the key are used, they will be, in most cases, either alterations of these basic harmonies or temporary transpositions into related keys. Basic harmony and tune are also. like harmony and counterpoint, inextricably bound together; each makes the other, neither can exist without the other. In all that follows, these points must be kept continually in mind.



This very simple example will serve to illustrate how counterpoint may create a harmony within a harmony. This is harmonic-counterpoint,

Turning the Searchlight on Musical Harmonies by Frank Patterson

A. The tune with its basic harmony, B. Altered harmonies made by counter-melodies; the bass, and each of the inner parts, should be examined separately. C. A counterpoint varying the bass of B. Various chords, and chord-progressions, are thus created (E-minor, F-minor, F-sharp 7, E-flat augmented sixth, and so on), but they must not be analyzed as separate chords, or in pairs. They are not chord-progressions such as are taught in books on harmony. They are harmonies resulting from the careful writing of melodic parts, all of which belong to the same basic harmony.

It is felt quite generally that counterpoint becomes harmony when the speed is slowed up so that each chord is sustained. That this is not a fact is illustrated by the following example,

where Ex. 1B is spread out over four measures instead of four beats, and is used as the accompaniment of another melody.

In order to understand this it is necessary to think of the basic chord as composed of three or more parallel lines, each note of the chord being

Dominant 7th



a line about which the melodies and counterpoints move in sinuous curves. Thus with the chord CEG, the curve about C may include B, C-sharp and D; the curve about E may include D, D-sharp and F; the curve about G may include F, F-sharp, G-sharp, A. (Continued on Page 824)

Music and the Americas of Tomorrow

From a Conference with

Dr. James Rowland Angell

Distinguished Educator

SECURED EXPRESSLY FOR THE ETUDE BY JAY MEDIA

Dr. Jomes Rowland Angell is widely regarded as ane of the oblest men in the field of American scholarship. He was born at Burlington, Vermont, the son of Dr. James Burrill Angell, farmer president of the University at Michigan, whose distinctive and practical ideas and methods contributed to the high recagnition which this institution has established in the educational field.

Trained as a psychologist and interested fundamentally in the field of education, Dr. Angell has been the recipient of the highest academic honors from great universities and also the highest academic honors trom great universities and also has received many decorations from faceign governments. He commenced his seaching career as instructor in philosophy at the University of Minnesota, and after occupying many afher positions (including that of acting president of the University af Chicago, 1918-1919, and president of the Carnegie Cor porotion, 1920-21), he became president at Yale University 1921-1937. In 1937 he become educational caussellor for the National Broadcastina Campany.

Dr. Angell has none of the popularly accepted earmarks af the university professor of other days, but impresses those who meet him as being an executive who might be at the head of a great industrial or commercial enterprise. His business judgment always has been highly valued, as is indicated by Company,—Editor's Note.



IAMES ROWLAND ANGELL

F. IN THESE CHAOTIC TIMES, music does nothing more than help to remove some of the emotional tension of the hour, it is serving a patriotic purpose of significant value. In the future the pattern for education in general will be subject to great mutations. As in everything else, education, from the kindergarten to the university, never can be entirely stabilized, because changing conditions require new methods. This is particularly true in music, for during the last three decades, the talking machine and the radio have revolutionized the means of communications in a way which may well stagger the imagination. These musical media do not restrict the field of the individual teacher and the musician, but magnify his possibilities almost un-

In fact, in the whole area of education, the introduction of radio receivers into millions of American homes has fascinated educators with speculations upon the adaptation of this scientific marvel to practical education. The field is vast, but certain men, blessed with initiative. have been trying to crystallize the available facilities in some such manner, so that definite results may be forthcoming.

Two lines of procedure have opened themselves. The first is that of coordination with existing educational installations-schools, colleges, and universities.

The second is that of reaching the self-help student in his home, and the private teacher in his studio. Because education is more resultful when it is uninterruptedly pursued, radio education which ties in with existing groups which meet regularly must be preferred, for the time being at least, to that which depends upon what may be a more casual and desultory performance.

Past Handicans

Thus, in the days past, restricted facilities put the private teacher in the studio in a more or less unfortunate competition with the conservatory and the college, which could provide groups for the performance of choral, orchestral, and chamber works. Prior to the establishment of conservatories in America, most musical instruction was quite ephemeral and inconsequential. It was given in young ladies' seminaries and in private studios. Certain college faculties, notably that of Oberlin College, had the foresight to institute

established the New England Conservatory in Boston, and musical education began to take on a more regularized form.

The private music teacher did not at that time have the group facilities for illustration which conservatory life afforded. Now however, the alert, well-trained private music teacher who keeps in contact with the best records and with the best radio programs, can coördinate his work in a way which may give the teacher special advantages when he aspires to supplement the student's particular needs. These place at his disposal the interpretations of the greatest masters of the times. At the beginning of this century these advantages for the individual student could not have been procured save at enormous expense. Yet in these days, unless the student's work is intelligently directed so that he can secure this vital supplementary work, his whole musical structure cannot be cooperative. The great broadcasting companies have been eager to cooperate with the teacher in the college and in the private studio, as a means of promoting their own product. To this end a large number of inexpensive books and guides have been issued at very low cost, that this work may be more intelligently co-related.

Distinguished Pioneers

If the teachers of America knew what the broadcasting companies have invested in symphony, choral, and chamber music concerts, made available to schools and colleges with very slight expense, they would be staggered by the amount. It runs well into millions of dollars.

In the field of music aided by the talking machine, the pioneer efforts of Dr. Frances Elliott Clark have had nation-wide recognition and employment. For four decades this tireless and experienced music supervisor, starting with the Victor Company, supervised the selection and promotion of materials which have influenced the whole course of public school music education, and at the same time made clear the advantages of record libraries in schools of higher learning. In radio, Dr. Walter Damrosch commenced his great work with the National Broadcasting Company in 1928, inaugurating a weekly series of concerts of Music Appreciation Hours for the schools and colleges in the United States and Canada. This probably was the first of the country-wide mass educational movements corelated with the school system, employing the radio. Musical authorities concede that the general musical intelligence of the American child of this period was notably advanced by the labors of Dr. Damrosch and his associates.

So definite and pronounced have been the results of these pioneer undertakings that it is certain that with the great changes which will come to all of us after the war, music education in the schools must adjust itself to the advances in science and invention. When you go into the school of tomorrow, probably you will find a radio in every room, just as you find a shade serious musical courses. In 1867 Eben Tourjée at every window. These will be controlled through

THE ETUDE

a central switchhoard which will enable the classes to hear concerts as well as discussions broadcast from the principal's office. The educational radio director will be able to select from national broadcasts those features best adapted to the use of each class. Is this a dream of the future? Not at all. The apparatus already exists and several modern schools over the country ment on the part of the New York City Board of are equipped with it.

Evils of War

The educational system throughout the world is very directly dependent upon how long the global war continues. We in America have an almost boundless problem of focusing our national effort upon one thing, and that is ultimate victory. The world cannot proceed in any righteous manner if the tyranny of the Axis Powers Public Schools of the City of New York." is permitted to exist. No one knows how long it may take to bring about peace and a return to normal conditions. It may safely be said, however, that every day of continuance of war is a blow at education as we have known it. If the war with the Axis continues over another year, our whole established school and college setup will be affected.

The present global confusion with which we are all infected is consciously or unconsciously having an effect upon the public mind. Psychiatrists are now claiming that the people of Germany for many years have shown a paranoiac tendency. There are those who are looking to music of the right kind to help in lessening the great emotional strain and to help in preventing our people from developing the abnormalities which have become a curse to the Nazis.

It was natural, then, that in the development of the National Broadcasting Company's Inter-American University of the Air, an experiment in the field of higher education for millions, expected to have far-reaching influence upon popular education, music should come in for an

Dr. Jacob Greenberg, Associate Superintendent of the New York City Schools, says: "An innovation that may prove to be the basis of far-reachtraining was inaugurated at the NBC studios broadcasts as an ingredient. This is a field com-

in Radio City on Sunday afternoon, February 28, 1943. There, a group of New York City teachers enrolled for a fifteen-week 'in-service' course involving the study of 'Lands of the Free'-an historical series of NBC's Inter-American University of the Air. Thursday evening, March 4, another group of teachers assembled for a second 'in-service' course concerned with the study of 'Music of the New World,' also a series of the Inter-American University of the Air.

"Both these courses represent a joint experi-Education and the NBC Inter-American University of the Air to provide New York City teachers with listening and study material from which they may derive 'in-service' credit. If successful, the number of 'in-service' radio courses will be extended to other areas of the metropolitan district. Radio thus will become an integral part of the professional 'in-service' program, sponsored by the Board of Superintendents of the

A Valuable Bond

In the development of better relationships between North American and Latin-American nations, it was found by Dr. Leo S. Rowe, Director General of the Pan-American Union, Washington, D. C., that the study and performance of the music of the various nations was one of the valuable bonds. At this time it is definitely important that we strengthen our ties with our neighbors to the South, who do not look for patronizing flattery but for a sincere and enduring understanding of their own vast resources, their own cultural developments, and their own ideals. In addition to this, they want to get in touch with our national assets in science, art, manufacturing, and agriculture. There is no barrier of ideals between these republics and ourselves, but there is a barrier of language and traditions. Music, the universal language, already has had its part in overcoming this barrier.

In the work of the National Broadcasting Company it was obvious that much could be accomplished by an Inter-American University of the Air. This called for a vast coordination of programs to provide the necessary mechanism for experimentation with leading universities looking forward to the future development of ing developments in the use of radio in teacher new types of college instruction utilizing radio

nletely unexplored on a national scale

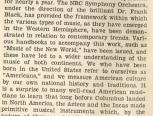
Sterling Fisher, Assistant Public Service Coun selor. National Broadcasting Company, states "The utility of the Inter-American University of the Air as an agency for rapid promotion of understanding and friendship among nations in already beginning to be evidenced. As a result of requests from Latin America, 'Lands of the Free' is being translated into Spanish and Portuguese by the Office of the Coordinator of Inter-American Affairs and is being put on microfilm for distribution to broadcasters in all the other American Republics. In addition, the new Peruvian National School of the Air is planning to adopt the series as a regular feature of its own broadcasts for that country's college students and general listeners. Canada is not only hearing the programs through stations of the Canadian Broadcasting Corporation, but also is making the first international contribution to the series by having the scripts dealing with Canadian history written and produced in that country for the NBC network and by providing for the music series a broadcast by the Toronto Symphony Orchestra. 'Music of the New World' has been selected by the Office of War Information as one of the American network programs best suited to display to the rest of the world the nature and results of Inter-American cultural cooperation As such, it is recording the programs and sending them, with continuities in the various languages. to the non-American members of the United or neutral nations"

The Department of State of the United States Government, in "Division of Cultural Relations," considers the radio so important in this connection in promoting inter-continental friendships that is is preparing a special series of fifty-two half-hour transcriptions titled "Music in American Life," with continuities by Vannet Lawler. These are being put into Spanish and Portuguese and are designed to inform our South American neighbors more about our music culture.

Primitive Musical Culture

We never can make a real bond between Latin America and the United States until we know more about them and they know more about us. While the names and lives of George Washington, Benjamin Franklin, and Abraham Lincoln are known to South Americans, few in our own country can tell, for instance, anything about the great South American hero, Simon Bolivar, who is the most widely known historical figure on our sister continent.

The musical work of the Inter-American University of the Air has been in practical operation for nearly a year. The NBC Symphony Orchestra, under the direction of the brilliant Dr. Frank Black, has provided the framework within which the various types of music, as they have emerged in the Western Hemisphere, have been demonstrated in relation to contemporary trends. Various handbooks to accompany this work, such as "Music of the New World," have been issued, and these have led to a wider understanding of the "Americans," and we measure American culture nature of their construction, give some intimation of the characteristics of the pre-Columbian music of the New World. Many people also do not realize that one hundred years prior to the landing of the Pilgrims (Continued on Page 829)



T IS ONLY within late years that spider bite has been recognized by the medical profession as a clinical entity. This is of course despite the fact that tales and legends concerning spider



An early drawing entitled "Death and the Newly Married Lady." This reflected the spirit of one phase of the dancing mania, when some participants would go so far in their orgy of hysteria



The Jitterbugs of Yesteryear

Dancing Madness Through the Ages

by Raymond W. Thorp

and Weldon D. Woodson

mania were certainly not on pleasure bent. Their as an important, if intermit- movements were wild and hysterical, usually tent, factor in the scheme of ending in convulsions and at numerous times resulting in death, Upon being (supposedly) It is a fact that in Italy-parbitten by the Lucosa tarantula, they were at ticularly the southern portion first, usually stricken with melancholia. They became haggard and sickly, as if jaundiced, had there has existed a spider scare no interest whatsoever in life, and it was only which reached its height in the when incited to dance to the music of the sixteenth century. It has en- tambourine that health was regained for many,

Music and Culture

The learned Dr. Nicholas Perotti (1430-1480) was the first scholar to describe tarantism, and es of peasants. When the plague he laid its origin as contemporaneous with that prevailed, countless persons of St. Vitus' dance (1374). It should be rememwere affected with a disease bered that during the Middle Ages there ran a



ITALIAN TARANTELLA

During the Middle Ages the tarantella dance originated to cure the supposed bite from a wolf spider (Lycosa tarantula). Later it developed into one of the Italian folk dances, as the above illustrates,



First few bars of a song which was supposed to be an antidote for the bite of Lucoso torontulo

DECEMBER, 1943



JITTERBUGS OF TODAY Four thousand litterbugs waited in line from dawn to opening time at the Paramount Theatre in New York, to hear Harry James and his orchestra.



ARGENTINA'S PIONEER "ALL GIRL" BAND Mr. Harry W. Ley (second from right), who has been in Argentina for eight years as a teacher and as a kind of musical missionary for Pan American musical interests, organized the first (and still the only) all girl band in our sister republic, the "Banda" Alpargates: "It has met with immense success, playing the best band music of North and South America.

life itself.

about the vicinity of Taranto-

dured for generations and still

holds sway among certain class-

lycanthropia, Oriental bubo-plague, and the to our American county fair. The periodic dancscourge of the Black Death. Morbidly sensitive ing madness lasted nearly four hundred years! fact that attendants about the dancing arena minds seized upon the slightest pretext to give added scourge to an already imposing list-and

from Apulia into outlying districts, that it was lations, but one can very easily discount the adequately explain. One narrative declares that necessary for the various municipalities to secure influence of Lycosa tarantula's bite upon the an adult male patient "was sorely affilicted with the services of bands of musicians. These musi- human system. cians traveled from town to town, and their This spider is a very common species, and tion, giddiness of the head, and vomiting, but services were much in demand. In many in- the Lycosa punctulata, so closely related that without a desire of having any musical instrustances those people whose families had been it can hardly be distinguished from Lycosa ta-ment." Another speaks of the patients as being stricken by the plague hired the players to rantula, is very commonly found throughout our affected with "violent sickness, difficulty of come to their houses. Thousands of sufferers, own Southwest. The genus name of Lycosa is breathing, fainting, and sometimes trembling." unable to hire the tambourinists, or to get in a Greek symbol denoting "wolf," and is used These cases involved persons who were actually touch with those furnished by the "relief" pro- because the creature is a hunting spider which ill, and the symptom-picture strikingly resembles gram of the municipalities, cast themselves into pounces upon its prey in the manner of its that of patients who have been bitten by Latrothe sea and were drowned. There developed spe- namesake. The species name of Tarantula is dectus mactans, the black widow spider of the cial types of tarantellas for the benefit of cer- obviously derived from Taranto, formerly Taren- United States. tain groups of dancers with various tempera- tum, in the district from which its fame went ments. Thus there was one kind of tarantella forth into the world. The application of the tredecemguttatus, or malmignattee, thrives. This which was called panno rosso, a very lively, term tarantula to any larger spider, such as creature belongs to the same genus as the illimpassioned tune to which wild, dithyrambic those huge creatures so commonly designated famed black widow spider; and there is a possisongs were adapted; another called panno verde, throughout the Southwestern United States, is billity that it mingled with the other spiders which was suited to the milder excitement of a misnomer, but one which usage has decreed of field and forest, and, at times, struck its idyllian songs of verdant fields and shady groves. A third was named cinque tempi; and fourth Moresca, which was played to a Moorish dance; The potency of Lycosa tarantula's bite has long seen, scuttled to safety. J. Vellard, in his 'Le a fifth, Catena; and a sixth with a very ap- engaged the attention of both great and small Venin Des Araignees," and other investigators of propriate designation, Spallata, as if it were fit minds. Diogenes (4127-323 B. C.) asserted that spider bites, concur in this. It may be the clue to be played only to dancers who were lame in the spider was capable of inflicting death upon which will unlock many of the mysteries asthe shoulder. This was the slowest, hence the the human race, and this opinion has been sociated with "dancing madness" in Southern least in vogue. All the music was wholly in the held by others down through the centuries. The Europe several centuries ago. Turkish style (aria Turchesca), to which the Doctors Mead of England, Burette of France, ancient songs of the Apulian peasantry were and Baglivi of Italy all conceded Lycosa taran-

According to Pepys

shepherd's pipe took the place of the firmly An early writer stated that the poison of this established tambourine, and the former were spider-when injected into the blood of a huespecially pleasing to those dancers in the coun- man-"thickens it and stops several of its try districts. Samuel Pepys mentioned the mu- passages." sical cure for the bite of the tarantula and Later specialists, including authorities on testified that "one Mr. Templer, a great traveler," spiders, minimized the effects of Lycosa taraninformed him that "all the harvest long there tula's bite. J. Henri Fabre, the great naturalist are fiddlers who go up and down the fields and author, declared that the poison 'is not opportunities for an occasional touching up with everywhere, in expectation of being hired by dangerous to mankind . . . and causes less in- eminent teachers are limited. The writer, in a those who are stung." Narratives are legion convenience than a gnat-bite." Lankester, Wood, measure, has helped to solve this problem by do-One mentions a woman dancer who "sprang up Comstock, Savory, Simon, McCook, and other ing some intensive study and research work every with a hideous yell," once the chord supposed naturalists held to the same viewpoint. Medical few weeks in her own home, to vibrate her heart had been touched. "She practicians have made controlled experiments. In her attic is a veritable treasure chest of staggered about the room like a drunken per- concerning the effects of the spider's bite upon inspiration concealed within the pages of years son, holding her handkerchief in both hands, the human system, and they thoroughly dis- of back numbers of The Etude Music Magazine raising them alternately, and moving in very credit the old belief in its dangerous qualities. —back numbers as far as dates are concerned, true time." Another states that alleged victims It is now known that in some few cases the but up to the minute in real musical knowledge, of spider bite "are as persons half-dead, but at bite of Lycosa tarantula may produce severe local because the type of information which The first sound of a musical instrument they begin lesions, but with little systemic accompaniment. Etude has always given the musical public never by degrees to move their hands and feet, till In view of this proved data, the reasons behind grows old. at last they get up, and then fall to dancing the dancing madness are left open to conjecture. She opens an old issue as reverently as though with wonderful vigor for two or three hours, Some contemporaries considered the malady as it were an old trunk of valuable belongings be-

creatures, until finally it came about that the of dancing in churchyards, which were also terrible series of nervous disorders, including and was held at stated seasons in manner akin clares that the dance was utilized as an outle-

vent to pent-up emotions. In addition, leprosy ing public, one tantalizing question concerning hence the affair was merely a bait for touristathe attermath of the crusades), smallpox, the origin of the tarantella in its relation to a sixth states that the climate of Taranto tends measles, and St. Anthony's Fire ravaged the spider bite. Are the poisonous properties of the "to cause nervous affections," and that the dance European continent at about the same time. Lycosa tarantula of a nature to incite a large came into being as a tonic to offset this; and We see, therefore, that tarantism was but an portion of the earth's population to become still another avows that the dancers were adberserk? Or was the whole affair a farce-four herents of the ancient cult of Bacchus, and it was not the least of these by any means. centuries in duration? Many of the world's great- they used the excuse of spider bite to cover up Thousands of deaths were due to tarantism; est scientists and learned men have stumped the authentic reason for their behavior. and a large percentage of these were suicides, themselves upon this question. One cannot dis-At the height of the dancing madness the miss as fantasy or farce a condition which participants became so numerous, spreading out existed for so long a period among whole popu- but there are many cases which they do not

Various Opinions

tula's bite is dangerous, and each prescribed the dancing treatment as a cure. The last-named wrote a special treatise in which he set down In some instances the Turkish drum and the the musical airs best suited to effect the cure,

"FORWARD MARCH WITH MUSIC"

inquisitive "doubters" who attended the dances graveyards. A third group of theorists assert that inquisitive "doubters" who attended the dancing mania swept the people of Europe throngs. The tarantella became a yearly festivity, as a result of "mob psychology"; a fourth de-There arises in the minds of the history-read- made a practice of asking for contributions-

> portion of the recorded instances of dancing violent symptoms, as syncopes, a very great agita-

> fangs into the harvesters. They, seeking a culprit, discovered only the larger and more abundant

Save Your Old Etudes They Are Valuable

by Iva Dingwall

VERY conscientious music teacher at times is obsessed by a fear of losing her grip

their strength and activity continually increas- "the work of a devil, and the clergy were kept queathed by a departed relative, for she well ing." The disease selzed upon everyone who busy in their efforts to exorcise the evil one." knows that therein lies many a treasure. The had ever been bitten by a tarantula, or who Certain later investigations explain that the juvenile section is scanned first for some new imagined they had been bitten by one of the mania originated in the ancient peasant custom idea to make the lesson (Continued on Page 339)

THE ETUDE

T. FRANCIS, riding his faithful little donkey, was on his way from Assisi to the nearby Italian village of Grecia to spend the Christmas of 1223 But his usual happy disposition was elsewhere that morning. The ass ambled at its own pace, and St. Francis' chin dropped on his chest as he thought sadly of how the world was forgetting the meaning of Christmas. People thought only of a feast and a celebration, never thinking that the cause of their rejoicing was the birth of a child in Bethlehem.

It was not surprising that people should forget. There were few books to remind them, and fewer people who could read. It was not, in fact, considered manly for any but a priest to know how to read and write. And as for women, who ever heard of such a thing as a woman who could read? How St. Francis wished for a way to tell the Christmas story so that people would keep it in their minds and hearts! Suddenly an idea came to him. He dug his heels into the sides of his little beast, whispered a word of encouragement in her ear, and went on toward Grecia at a fast clip.

He went at once to the church to ask the friars' help in his plan. Then he went about the little town, gathering things here and there. By evening all was complete. When people came to midnight service, their wonder knew no bounds. For in the corner of the church, St. Francis had built a likeness of the stable at Bethlehem. He built it of real things -rough boards for the manger, straw covering for the floor. A living ox and a living donkey were tied to the stalls. A tiny wax figure wrapped in a bundle represented the Babe.

All night long, with torches and tapers in their hands, the villagers crowded round. The friars of the church stood nearby and sang songs of the birth of Christ. These were the first carols the world had heard since that very first Christmas 1200 years before, when the angels above Bethlehem had sung "Glory to God in the highest, And on earth peace, goodwill toward men."

St. Francis had found a very good way to teach the people. His idea spread from church to church, and from country to country. Soon someone thought of acting out the stories and before long,

called) were being given all over Europe. They so forth. were especially popular in England. There they built wagons to use as stages, so that they could go all over England to give the plays.

At first carols were sung only between acts, but people liked the music so well that finally it was made part of the play. The singers were led by a man who wore a hand organ strapped to his shoulders. Blowing the bellows with his left hand while he played the keys with his right, he led the procession of singers back and forth across the stage. Sometimes the audience grew so enthusiastic that they joined the procession, which would then go through the streets singing carols. Long after the plays were given up, the carol procession sang in the streets at Christmas time. One of their carols which we still sing is called the Coventry Carol. It was originally part of a Christmas play for which the town of Coventry was famous. The Mystery Plays in England were sponsored by the trade

Carols at Christmas



Joy Eloise Belden

The Coventry Carol Lully, Lullay from the Pageant of "The Shearmen and the Tailors," 1591



"FORWARD MARCH WITH MUSIC"

Music and Culture 。 17年後 秦 國外 19年前, 19年前, 19年1

The acting out of the Christmas story led to a different custom in France, Three boys were chosen by the priest to represent the Three Kings of the Legend. Dressed in flowing robes, and with crowns upon their heads, they marched through the streets gathering all the children into their singing band. At the church they led the way to the cradle before the altar, and there they sang carols before the midnight service. We still sing one of their carols. It is called the March of the Three Kings, is heard often over the radio, and you can hear the tune of it in Bizet's "L'Arlesienne Suite."

The March of the Three Kings

March of Turenne, Provence, Thirteenth

\$ PC - 1 1 1 1 1 1 1 1 1 1 1 1 6 PAR F STEET STEET 84 - 7 1 1 1 7 7 6 9 6 91 6 1 1 990 1 1 1 P P P P P P P J L J ray,... Of three great kings up-on the broad high way,

Best loved of the German carols is the one we call Silent Night.

Father Mohr, priest of the little church at Arnsdorf, near Salzburg, was coming home late one snowy night near Christmas. Stopping to rest a moment on a hill above the town, he looked down on the little village in the valley below. Here and there a light winked in the darkness, and the night was very still. Suddenly he thought, "It must have been something like this on that silent, holy night in Bethlehem." And the words of the carol began to form in his mind:

> "Silent night, holy night, All is calm, all is bright."

He hurried home to set them down. The next day he read the poem to his

friend Franz Gruber, organist of the little Mystery Plays (as these Bible plays were then guilds-the Tailors, the Glovers, the Fishers, and German church. "Those words almost sing themselves," Franz said, and began to hum a little as he read. Soon the tune had come to him, just as the words had come to his friend. That Christmas Eve, now more than a hundred years ago, the congregation at Arnsdorf listened enthralled. From that little valley, Silent Night has traveled all over the world, till it is now known wherever Christmas is celebrated.

As people of many lands approach Christmas Eve and the more material Christmas preparations which have to do with the purchase of Christmas gifts, bringing delight to millions at the holiday season, there is nothing which draws the whole world closer to the mystery at Bethlehem than the Christmas carols. Through the centuries these carols have come into being to generate a kind of joy and spiritual exaltation. higher and finer than that which we can experience at any other time of the year.

In the quiet of the snow-clad hills of a mountain hamlet, in the roar of the giant city, on the

vast waters of the endless oceans, in the heart of the tropical jungle, in the homes of gladness and of sorrow, a hush, precious and tender, comes to all of us with the majestic notes of Adeste Fideles. Christmas without music would be like a garden of flowers without the miracle of color

Perhaps there is a tendency to make the singing of carols too perfunctory, too little imbued with the spiritual essence of the Feast of the Birth of Jesus. At the services which have been conducted by the Moravians at Bethlehem, Pennsylvania, for over a century, when the midnight hour of Christmas Eve approaches, every member of the congregation in the church holds a Christmas candle: and as all other lights are turned out the members sing in the most sincere and tender fashion, one carol after another until a kind of hallowed reverence seems to descend upon all. Then at the hour of the new day the bells peal, and everyone feels in his heart that the spirit of Christ has been born anew.

Recordings of Music Mentioned in this Article

- 1. L'Arlesienne Suite No. 1 (Bizet) Stokowski-Philadelphia Orchestra Victor Album M-62 (7124-7126)
- 2. Silent Night and Coventry Carol (Traditional) Sung by Elizabeth Schumann Other records of Silent Night:
- By Ernestine Schumann-Heink (In German) with Weinachten
- By Vienna Choir Boys, with Maria Auf dem Berge By Victor Salon Orchestra, with Holy Night, Soloist with choir

The Story of Beethoven's "Adelaide" by Alvin C. White

HIS famous song, set to music by Beethoven, has a history which is almost as romantic as the story of Annie Laurie. It was written by a poet named Friedrich Matthisson, the son of a poor clergyman. In his youth the poet was a reader in the household of a German princess, who had a beautiful maid of honor named Annette von Glafev. Maid and poet loved each other, but, alas, the maid's father forbade their marriage, saying that his daughter must choose between marrying a husband of her own rank or becoming a nun. Refusing to marry a man whom she did not love, Annette chose the convent. She entered the abbey of Mosigkan, of which in time she became abbess. She lived to be a very old woman, and died a little more than a hundred years ago. The poet, who married another lady, also lived to a good old age, and in his later years was made a noble by the king.

Beethoven wrote the music in 1796, and of the eighty odd songs he composed, it is the one best known. It was the first important song, and his last until the period of 1803-1810. A love cantata of noble character and outline, it is classic rather than romantic. The story is told that Beethoven disliked the song and was about to burn it when his friend, Barth, a tenor, picked it up and saug it: whereupon Beethoven promised not to destroy it. He dedicated the song to the woman he asked vainly to be his wife, Countess Guiccardi.

MUSIC AND WAR MANPOWER

How, Without Expense, You May Protect

Your Business Interests

WITH NINE MILLION men and women in the Military Service, and more millions engaged in war projects, the drain upon many in the millions and the more many in the more many in the million was a service. all other callings has put a very grave responsibility upon a vast number of faithful workers, who are courageously meeting the situation.

The great public may make a powerful contribution to help the people of our nation, and make it without one penny of expense; at the same time saving millions of man hours and untold loss and annoyance to itself.

Note these simple opportunities:

- I When you go to a department store, a grocery store, a music store, or any other kind of store to shop:
- (a) Make up your mind definitely in advance just what you plan to buy. Better still, write it down in accurate detail.
- (b) Have your money ready.
- (c) Take as little of the salesman's time as possible with conversation not directly connected with the transaction.
- (d) Never get excited or annoyed if things are not just as you wish them. It will not help you. The clerk, often greatly overworked and nervous, is doing his best. Remember, this is war. Carry all portable bundles.
- II (a) If you order by mail, make up your mind at least two, three, or four weeks in advance as to what you will require. Do not wait until the last minute to send in your order and then wonder why the order does not arrive the next day. There never was a time when foresight and vision were needed as much as now. You know in advance pretty much what you are going to use. It is far safer to order it weeks in advance than to pay the bitter penalties which come with procrastination.
- (b) When you send in your music order, take time to make your handwriting very distinct, knowing that you are thus insuring accuracy, saving future disappointment and needless correspondence; to say nothing of sparing the eyesight of overworked employees upon whom you are depending to help you. This also would be of vast assistance to new, less experienced workers replacing employees in the service. Orders that are illegible often take a great deal more time to fill. Have your order typewritten, if possible. If in doubt, print your order instead of writing it. When possible, put in opus numbers, as music titles frequently are complicated. Make all titles as definite as possible.
- (c) Use adequate paper. Do not crowd your order on a small sheet. Leave space so that the order may be properly checked at our offices for your insurance. Use a separate line for each item ordered. When you have completed your order, do not mail it until you have gone over it again and checked it for accuracy.
- (d) Send your order in a letter by itself, if possible; not as a part of another letter which may have to be routed through several departments, causing at times serious delay,
- III Keep cheerful always, in the idea that by observing the foregoing carefully, you are making a real patriotic contribution to the gigantic task of bringing victory to our great cause in the shortest possible time,

BEETHOVEN: Trio in B-flat major, Opus 97 (The Archaelec); played by Artan (piano), Jascha Heifetz (violin), and Emanuel Feuermann (cello). Victor set 949.

Just as the "Sonata in G major, Op. 96." is the greatest of all Beethoven's sonatas for violin and piano, so the "Trio in B-flat major" is the greatest of his trios. Here his supremacy in the handling of the trio form over his predecessors is powerfully manifested. This work is not alone one of the greatest in the whole range of piano literature, but one of the finest chamber music compositions of its composer. The wonder of it lies not alone in its majestic nobility, its luxurious thematic material, and its formal excellence. but in the fact that the music is full of an irresistible elation. Though the hand of Beethoven is unmistakable, there is nonetheless a melodic freedom here and a joyousness of mood which are more characteristic of Schubert.

Some writers contend that this trio approaches very closely to the domain of the symphony; in this it differs from the "Sonata in G major" for this latter is music of the most intimate kind. In than is customary; for this reason his opening movement has been called loose knit, but the deceptively. The working out of his thematic written for piano and strings. Of course, the

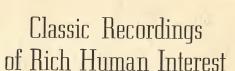
material in the opening movement evidences his genius. There is a symphonic breadth to the Scherzo which follows, and the variations of the Andante are based upon one of the finest themes to which Beethoven ever wrote variations. There is much of the bucolic humor in the finaleindeed, it has been called "another pastoral symphony . . . a joyous meeting of the rude peasantry" (d'Indy.)

It remains a great tragedy that Feuermann had to go so early in life; he had so many plans which were unfulfilled. One of these was getting together again in a period of vacation with several of his fellow artists to work out chamber music performances like the present. This is a remarkable performance; remarkable because the players, each a noted musician in his

of their respective talents. One does not listen for the tone of either Heifetz or Feuermann, one does not think of any of the players as soloist at any time; rather it is of Beethoven and his music. And afterwards one remembers who the artists were. It is a great pity that Feuermann could not have lived to have realized with Heifetz and Rubinstein other notable performances like

The Cortot-Thibaud-Casals recording of this work dates back a dozen years. It would be stretching a point to say that the new recording eclipses the old one as an interpretation. But if, as an interpretation, the new set does not better the old, we believe only the prejudiced will refute that it equals it, Living a long time with a fine interpretation of a work, we are apt to lose a prospectus on performance, and not value as we should the work of other highly competent musicians. The interpretative difference in the two performances, in our way of thinking, lies in the temperamental characteristics of the artists.

DECEMBER, 1943



by Peter Hugh Reed

the beginning Beethoven seems more relaxed There was more of the Gallic polish and suavity organists at St. Mark's, and both wrote much to the Cortot-Thibaud-Casals set. In the new set we find more of the Russian feeling for tonal truth of the matter is that the composer starts richness and color, qualities not remiss in a work



JASCHA HEIFETZ

own right, have achieved a rare amalgamation present players fare best with recording; that is, where dynamics and the quality of sound are concerned. As fine as the reproduction is, however, it is not without fault, for on a high fidelity set where the greatest amount of tonal color is obtainable one may find a disturbing needle chatter in the louder chord passages of the piano.

ances are enjoyable, and we firmly believe they Gabrieli: Processional and Ceremonial Music for Voices. will prove most rewarding over a period of time, Organ and Brass-In Ecclesiis Benedicite Domino and To describe music like this is, in our estimation, O Jesu Mi Dulcissimi, both from Symphoniae Sacrae to remove part of the intense pleasure which its Liber Secundus (1615); and Jubilate Deo from Sacrae Symphoniae (1597); Harvard Glee Club, Radcliffe Choral Society, Boston Symphony Orchestra Brass Choir, and E. Power Biggs (organ), direction of G. Wallace Woodworth, Victor set 928.

The two Gabrielis, Andrea and Giovanni (uncle and nephew), were two famous Venetian composers of the late sixteenth century. Both were

music, apart from its religious significance, definitely thrills. Why we have not had performances of such music previously on records it is hard to understand, Undoubtedly, such works are difficult to perform as well as record. In the first place, obtaining the requisite balance must offer problems to recording engineers which few but the initiate would perceive or appreciate, Although the performances here are praiseworthy, and all concerned deserve unqualified commendation, the balance essential to the perfect performance has not been realized. Whether this is due entirely to the recorders or to the hall or to a greater mass of performers than the com-

notable religious music in their time. If not the

greater composer, Giovanni (the author of the

present works) was at any rate the most adven-

turesome and forceful. In the succeeding century,

his influence on the course of music was most

important; his experimental work with com-

binations of instrumental timbres and double

choruses opened up a new path in religious

music which attained its culmination in the

choral works of Bach. It was not alone the shape

of St. Mark's Church (which demanded the choir

be divided into two groups) that prompted

Gabrieli's innovations; one suspects the sumptu-

ousness and grandeur of all art in Venice in-

spired him to write music with dramatic effects

and daring tonal contrasts to equal the colorful

The freshness and strength of this music

belies its age. One does not have to be deeply

religious to appreciate compositions of this kind,

for the dramatic fervor and poetic beauty of the

splendor of each pageant in St. Mark's.

performance alone can give. Hence, we recommend this set to all lovers of great choral music. Lalo: Le Roi d'Ys-Overture; The San Francisco Symphony Orchestra, direction of Pierre Monteux. Victor disc 11-8489.

poser intended, we cannot say, But even though

the balance is far from perfect, the perform-

Written in 1887, Lalo's opera shows some Wagnerian influence, even though its individuality is incontestable. We know of no other overture to a French opera which wears as well in the concert hall as this one. The themes of this work, all borrowed from the opera, lend themselves well to symphonic treatment. Monteux plays this music with (Continued on Page 820)

RECORDS

THE ETUDE

Star Radio Sponsors Demand the Best Music

by Alfred Lindsay Morgan

MONDAY, OCTOBER 18, marked the return to ular radio entertainers. Miss Fields returned the Lady from Lancashire—who is now heard in England early in August, where she entertained tendant songs. "Through these songs," says the a series of fifteen-minute broadcasts, Monday through Friday, at 9:15 EWT (Mutual network). diers and war workers of Gracie Field's popularity with the British Tommies and the American Doughboys of today recalls the popularity of our own Elsie Janis with the British Tommies and the American Doughboys of World War I. Miss Janis entertained the members of the Allied Armed Forces back of the lines in France, and wherever she sang she was widely hailed. The privilege of hearing a favorite singing star over the radio after her personal appearances was not accorded Miss Janis' admirers in the last war, because radio was then a thing of the future.

Letters we've had from the men at the front tell us what a blessing radio has been to the men USO. Her new five-aof the armed forces in this war. One soldier in North Africa wrote us recently: "Most of us had forgotten the phenomena of radio. We'd taken it deny that it is well for granted back home, just as we did bathtubs, electric lights, oil burners, and electric toasters. Fighting in battle with many modern wonders around us, it was the things that brought comfort and ease at home that we remembered most keenly. Men can do without comforts for a time. but that feeling of desperate loneliness which comes over one apart from friends and home is sure eased by radio. Maybe a fellow who likes really good music doesn't get a chance to listen to much of it, for the boys want popular shows; they want to hear favorite personalities, people they heard and saw often back home. Even the familiar voice of an announcer, to whom they paid little attention back home, has its thrill, He's in a studio in the boys' own home town, and that's a contact with home. Radio functions two ways in this war-it serves as a means for communications and it brings much needed entertainment to the boys. There were lots of us that scoffed at those little sets that looked like vestpocket contrivances but out here anything that plays is cherished. You might see assembled around a small portable set a group of listeners so large that you'd have difficulty locating the radio. Ten chances to one you'd hear the voice of some popular radio personality holding forth, defying the echo of guns and planes and rumbling tanks."

That popular radio personality might well be Gracie Fields, on any one of five nights a week. Or it might be one of a dozen or more other pop-

radio of one of the most popular singing from a 10,000-mile tour in mid-October to take three times daily, sol-

the British Isles. At the request of Tommies and Doughboys, she added to her schedule a sevenand-a-half-week tour of the Mediterranean fronts, since the boys had clamored for a personal appearance of their favorite star. Gracie's tour was planned by ENSA, the British equivalent of the week is called the Victory Show, and few will named. For singing personalities like Gracie are contributing much towards Victory.

Music of the New World. the series sponsored for the first time last year by NBC, has returned again to the microphone. This popular program, heard on Thursdays from 11:30 to 12

midnight, EWT, aims to present a panorama of the development of music in the Western Hemisphere from pre-Columbian times to the present day. In its first year the series offered a chronological survey of the historical background of American life, tracing musical influences and movements through the phases of colonization, revolution, frontier expansion, and rising nationalism. The new series have been planned to demonstrate the relationship between the music of this series, now being heard and extending through February 17, are entitled Folkways in Music. They aim to present a wide variety of



HOWARD BARLOW

RADIO

folk songs and dances of the Americas, together with symphonic music based on folk material

There are four programs scheduled during December: (December 2) The Changing Fronbecember. (December, the presenting music of American frontier folkways; (December 9) Land of Vanished Cities -music of pre-Columbian Mayan civilization: (December 16) Brazilian Gold—presenting the fazenda mineira and the praca as centers of folk music; (December 23) Christmas Folkways musical contrasts from the Americas. All these programs are presentations of the NBC Inter-American University of the Air.

Columbia's Gateways to Music, the Tuesday presentation of the American School of the Air, has two broadcasts in December. The time schedule of these programs varies in different localities They are heard in the Eastern War Time area from 9:15 to 9:45 A.M., in the Central War Time area from 2:30 to 2:45 P.M., in the Mountain War Time area from 9:30 to 10:00 A.M., and in the Pacific War Time area from 1:30 to 2:00 PM The program of December 7, called Marching Off to War, features some of the more widely sung songs of our country's wars. From Yankee Doodle to Remember Pearl Harbor, every war personalities of the war, Gracie Fields— up her radio work again, She left the U. S. A. for our country has waged has produced its at-

> ican School of the Air, "we may learn much about the progress of the war and the spirit of the people, both the men on the fighting fronts and the civilians at home." December 7 is a date no American will ever forget, and what better way to remember than by the singing of such songs as Gateways to Music aims to present on that date? The Christmas Spirit is the title of the broadcast of December 14. "There are few happler ways," says the School of the Air Manual, "of enjoying music than by enacting the characteristic Christmas customs of various peoples with their lovely songs and carols. ." It would not be Christmas to the true lover of music

Manual of the Amer-

if carols and hymns were not heard and sung. Big business organizations are gradually taking hold of the most noted classical music programs of the Air, the programs previously sponsored by the larger radio stations-sometimes in part or sometimes in their entirety. In past years, the chamber music programs of the New Friends of Music, presented on Sunday afternoons in New York's Town Hall, have been of the past and present to ways of living among to accept the breaking off the program often in the middle of a work. This year that will not happen, for the programs of the New Friends are to be broadcast in their entirety. Under the sponsorship of the Book-of-the-Month-Club, the sixteen programs of the New Friends, beginning with the concert of November 7, will be heard over New York's high-fidelity station, WQXR. The series this year will be devoted to the chamber music and lieder (Continued on Page 820)

THE MARCH IN CIVILIZATION

Dr. Warren D. Allen (Professor of Music and Education at Stanford University, California) explains that his new book, "Our Marching Civilization," is a detour from a main highway under construction in his explorations for "Music and Society," a much more extended work evidently designed to integrate music with the history of Man, His present work indicates extensive research in many different fields and reveals a surprising number of facts which make very interesting reading. For instance:

"Going back eleven centuries, we find that the recently discovered Oxyrhyncos hymn, the oldest now available, is in march measure.

"When the first treatise on dancing came out in 1588, the author, a priest named Jehan Tabourot (Arbeau), began his 'Orchésographie'

with instruction in march steps.' Dr. Allen sees great sociological significance in the march, even going so far as to introduce Ely Culbertson's diagram of "The World Federation."

"Our Marching Civilization" (An Introduction to the Study of Music and

Society) By Warren Dwight Allen

Pages: 112 Price: \$2.50

Publisher: Stanford University Press

A NOTABLE ENCYCLOPEDIA

Encyclopediæ, like the weather, must by the nature of things be subject to continual change. Moreover, the dimensions of learning are such becomes a misnomer. The work is too great for one mind to encompass. Therefore the modern encyclopedia calls for the labors of a board of experts. It may bear the name of one man, as in the case of the "Merriam-Webster International Dictionary," although this work engaged the services of a staff of two hundred and fifty savants and co-workers, many of international reputation.

When the work upon one edition is completed, the ground must be laid for the ensuing edition. The "International Cyclopedia of Music and Musicians," the editorial work of which was directed by Oscar Thompson, was first published in 1938 and attracted the serious commendation of musicians here and abroad, who must now welcome the appearance of the edition of 1943. The publisher announces that "hundreds of changes, some of only a date, others involving the preparation of entirely new articles, have been made as compared with the first edition, . . . Many corrections have been made as the result of further musicological research." Numerous articles about the more recent composers, such as Dmitri Shostakovich, Hector Villa-Lobos, Ernest Bloch, and Serge Prokofieff have been added.

The impressive thing about the book is that it has been worked out in general and in detail by an international staff of over one hundred famous musicians and writers upon music. When a subject is of sufficient importance to warrant larger attention, whether it is "Aesthetic Music," a biography of "Cesar Franck," or a discussion of "Piano Playing and Piano Literature," it is handled in a major article by an acknowledged authority.

This notable book in its first edition has been used in the office of THE ETUDE for five years and the editors, as well as your reviewer, have found the information adequate, accessible, and as dependable as such a man-made chronicle can

The Etude Music Lover's Bookshelf



Music in the Home

by B. Meredith Cadman

humanly be. An encyclopedia as up-to-date as front. The attitude of the editors must be, therepossible is a "must" for the modern music room or studio.

The making of a lexicon which involves the careers of living workers in any field, particularly that of the arts, is an ungrateful task. The musician who feels that his talents are not properly appreciated and who is dismissed with a few words, has little understanding of the trials of that the "one author" encyclopedia in these days the editors. If he is neglected entirely he looks upon it as an unforgivable and intentional af-



HE OUTSHONE BACH IN 1730

Georg Philipp Telemann, famous contemporary of Johann Sebastian Bach, was looked upon as a notably greater figure in the world of music than Bach himself. Now, critics are contending that Telemann's music, forgotten for two centuries, is worthy of revival. (See review of "International Cyclopedia of Music and Musicians).

BOOKS

fore, not only wholly impartial, but should conscientiously present information balanced by a fine appreciation and estimate of the permanent importance of the subject to the future interests of the art. In doing this they may step on many toes and perchance likewise have the human failing of not discerning the essential values in some few cases. Bach, for instance, was under-estimated until the Mendelssohn revivals of the "St. Matthew Passion" in 1829, one hundred years after it was first put on paper. Ernest Newman, in his excellent article on Bach in the "International Encyclopedia," notes that Bach's contemporary, Georg Philipp Teleman (b. Magdeburg, March 14, 1681-d. Hamburg, July 25, 1767), lawyer, linguist, and autodidact in music (godfather of Bach's son, Karl Philipp Emanuel Bach), commanded far more attention during his lifetime than did Bach himself. Another instance of how lack of understanding and stupid prejudice may affect a publication is the fact that in the 1936 edition of the German "Lehrbuch der Musikgeschicte" ("Study Book of Music History") by Moser, the name of Mendelssohn, who revived the great Christian oratorio, was entirely omitted.

"The International Cyclopedia of Music and Musicians" (Second Edition) Edited by Oscar Thompson and a Large Staff of Experts

Pages: 2376 Price: \$15.00

Publisher: Dodd, Mead and Company

due to Nazi and anti-Semitic restrictions

Modern English Music

The Oxford University Press has issued a second book (The Musical Pilgrims Series) relating to the works of William Walton (1902-). It refers to this composer as "the leading English composer of his generation." His very distinctive works are becoming known

to American audiences. This brochure treats principally upon his "Sinfonia Concertante," "Belshazzar's Feast," and his classical "Symphony."

"The Music of William Walton" (Vol. II) By Frank Howes

Pages: 75 Price: 85c Publisher: Oxford University Press

DECEMBER, 1943

From the Alaskan Highway

THE MUSICAL OUTPOSTS of our land are sturdily "guarded" by alert, aspiring, energetic Round Tablers. Here's a letter from one of our sentinels in the Far North:

"I have just come in contact with THE ETUDE, and have had thirty copies and a subscription to it given me recently. Until I read the Teachers' Round Table, I never realized how woefully lacking I am in interesting material and progressive ideas. Your articles have pounced me out of my nice, comfortable rut into a wonderful new world!

"I live in the northern part of Alberta right on the Alaskan Highway and am so far from a city that I cannot get to a store to choose what I need. In our little town here I have three studio music clubs, one sight-singing club and one history club-all very successful. The material I have used for these groups is so limited that the lifegiving ETUDE articles have truly resurrected me!

"I am the mother of three children. My husband has been overseas for three years, I feel that I have accomplished something, since I have successfully passed the A.T.C.M. teachers' examination of the Toronto Conservatory in the last two and a half years since my daughter was born.

"I'd like to be as good a piano teacher as possible, even though I die ahead of the rest of us who live comfortable, schedule in the cause."-M. A. S., Grande convenient lives in cities of the United Prairie, Alberta, Canada,

And here's another:

From the Caribbean

the work that a small group of us are of pieces to be practiced and played uphill slogging ever since we started L. S. (Georgia) writes: two years ago. Our club, the Cameo "It takes me only a few minutes to Music Club, comprises eighteen mem- persuade my students to play their bers, of whom seven are soloists. We pieces without looking. The results in have a small chorus selected from the relaxation, concentration, accuracy and balance of the members. One of our ob- security are so astonishing that the pu-

"A friend and I have been working on rather than by closing their eyes." two pianos for some time. We can get And can you imagine how the parents

not as old as that would make to appropriate the state of pear, for we started very young, togog othered gots start at an economic means in preserving many or the fine be able to play it with complete security luck to you and The Errors: long may it perfectly prepared and also for practice old organs of Bach's time, and influenBach person will of course put into

The Teacher's Round Table



woogiest herself!

States or Canada ever grumble or "gripe" about anything?

"Blind Flying" Reports

For years I have advocated giving "I thought you might be interested in students each week exercises or portions

together only once a week, since she and friends of the pupils of H. MacV. lives in the country, and we have very (New York) reacted when they heard

luck to you and The Eruss; long may it perfectly prepared and also not placed on organs on packs time, and influentially and influentially one. When ten stars tial in building new organs containing practice a slight variation of this basic

struction. Throughout Europe, Schweit-Conducted Monthly Guy Maier

zer has given recitals of Bach's organ music in order to devote the financial proceeds to the crowning project of his life, a medical mission which he established thirty years ago not far from Dakar in West Africa, and where he has built and equipped two hospitals. Mus. Doc. cured thousands of natives, and isolated Noted Pianist the germ of one of the dread tropical

and Music Educator These are only a few of Schweitzer's accomplishments. What a relief in this day of destruction to turn to a man whose life is a thrilling record of humanbeginner very soon put eighty stars itarian achievement! No wonder, then that Pomona College found it easy to And have you heard of the boogle- put over its benefit concert in a big way, woogle bribe? A. C. (Virginia), teaches Any community can do likewise, for boogie-woogie to her high school stu- there will be no difficulty in lining up dents (who are "cu-razy" about it!) all elements-musical, religious, and only when they come up to scratch in scientific-to support a remarkable their "classical" piano lessons. Fortu- project like this. But be sure to plan nately A. C. is an excellent boogle- a program worthy of such an enterprise. The orchestra and soloist of Pomona On the other hand, M. F. (Michigan), played J. S. Bach's "Sheep May Safely holds out on her 'teen age students by Graze," the "Brandenburg Concerto No. promising them that they can spend 2," Johann Christian Bach's "Concerto their entire summer studying with a in B-flat for Harpsichord," and Haydn's perfectly wonderful boogie-woogie teach- "Concerto for Harpsichord and Orcheser who lives across the street, but only if tra."

they'll attend diligently to their tradi-A Great Enterprise

tional three R's all winter!

by her name!"

trying to do here in Barbados to further without looking at the keyboard. Teachidea that I cannot resist passing it I do know how; and memorizing is as the knowledge and appreciation of ers who have followed my admonition on around to Round Tablers. With the hard as blazes for me and for nhetycollege symphony orchestra and a harp- nine per cent of all the planists I sichord soloist, he recently gave an eve- know. A more fortunate title for that ning of eighteenth-century music in aid article would have been. "It's Easy to of the Albert Schweitzer Hospital Fund, Memorize if You Don't Know How You thereby raising over eight hundred dol- Do It." lars for this great enterprise.

reign in the music world!"—G. E. S., perious regularly doubt. when you assume that in bounding new organs containing practice a slight variation of this user-Bridgetown, Barbados, British West were earned, I gave the pupil a ten-Bachian specifications and qualificate method, adapted to his own mental indies.

Centre centure essuap. An worker inter some unit made possible by his "After letters such as these, how can for their share of the stamps. One little mechanical knowledge of organ con-

Memorizing Aggin

I wonder how other Round Tablers From Kenneth Fiske, of Pomona Col- felt about that recent article, "It's Easy

Pianistic memory is only easy to those balance of the menuers. One of the pils are immediately 'sold' on the idea, facts concerning Schweitzer, this modern freaks who absorb notes automatically. How many Round Tablers know the geniuses, near-geniuses, and occasional jects is to develop musical talent in the pass at minimum and the play date to play day the minimum and the play and the play day the minimum and the play day the play day the minimum and the play day the play day the play day the play day the minimum and the play day the pla island, and to that end we have given a sound and the state of the sta eight broadcasts. We plan to do one composers in I find that the pupils get better friend of mankind-an extraordinary memorize confidently and thoroughly, it comprised entirely of Negro composers; the same and the second of the same and science have fused? Up to the age of the piece is first tackled. To try to thirty, he studied organ, theology, and memorize after studying a composition medicine simultaneously and profession- with notes for a week or two, or to ally. He had his medical degree from the repeat measures or portions of it over lives in the country, and we have very very the class of eight beginners thrick gas rationing. Unfortunately our a recital by her class of eight beginners theology there. Well-known authorities aclous "fixation" is set up, is unwise. strict gas rationing. Unfortunately our a cause of the second of the sec repertoire is almost nil, due to the fact in which came population are desired as a fact of the Historical Jesus," a land-motonic process. Each measure must had we cannot import must be a fact of the Historical Jesus," a land-motonic process. Each measure must that we cannot import music from the Wells U. S. A. However, we have the Wells U. S. A. However, we have the Wells U. Is not nearly as mirraculous as in a mark in religious scholarship and one be studied single handed and hands to U. S. A. However, we have the Wester as a second of the second of the great books of this generation, gether so that any measure portion of from Arensky's 'Suite,' and we have **economic tasks to have a construction of the great books of this generation, gether so that any measure, portion or arranged the good old 'Blue Danube' Every student should and con readily Schwedtzer has written a dozen other the piece, or whole piece, can be played. arranged the good old Blue Danube Every student should and can readily Schweltzer has written a dozen other the piece, or whole piece, can be played ourselves, and also some of Schubert's be trained to emulate H. MacV's children, books, including a scholarly volume on silently—away from the keybord—in the school of the sch Bach, which has been more quoted than the lap, on the arm of a chair, or on love to have more two-piano sesecuous

—light, popular pieces as well as classics!

Mrs. F. G. (Texas) offers a good volume treatise on the Philosophy of orized music you cannot, in your mast

Obstitutions. "Although we've both studied plants practice with the proper finger playing it, you do not the proper finger playing it, you do for more than twenty-rive years, were to the ten to the late of the year. I Bach's organ works, he has been instrunot as old as that would make the appropriate the year. I Bach's organ works, he has been instrunot know the composition, and will not

> were carried, I gave an pupe a very obstance of sections and quantica-method, adapted to his own memorial this made possible by his equipment and processes. But remember the third share of the starms. One little mechanical knowledges of the starms of the starms. (Continued on Page 826)

EALOUS TEACHERS, absorbed in trying to improve the playing of their students, often fail to realize that much of their correction does more harm than good. The varieties of injurious criticism are numerous; let us consider a few of the most common.

Too General

One of the chief reasons why criticism fails to prove beneficial is because it is too general. Suppose, for example, the student is practicing the Berceuse, Op. 57, by Chopin, He is told to play more legato. This is not sufficiently definite to be helpful. Where should the notes be connected? In the right-hand part of Measures 25 and 26. This is getting nearer, but still it is not close enough. What parts of these measures are rough, and for what reason?

Turning the microscope on the spot, we find the trouble occurs in the chromatic thirds in triplets each time the second finger plays two notes in succession. The first progression of this kind is in Measure 25, from the last third in the second beat to the first one of the third beat:



Many performers will have difficulty connecting the notes played by the third and fourth fingers and simultaneously sliding the second finger, Have the pupil try these two triplets slowly several times. Then proceed to the other triplets in the same two measures where the second finger plays twice in succession. It is this type of specific instruction that will help the pupil to perform the passage smoothly.

This is the way criticism should be narrowed down from the vague and abstract to the concrete. It is not enough to tell the pupil; he should be shown just how to achieve an effect. It is useless to say, "Your touch is hard," unless these words are supplemented with exercises in weightplaying to develop singing tone. It is not sufficient to cry, "Play with more expression, more poetry," The pupil should be shown in detail how to interpret with nuance, and he should be told the story of the piece to draw him into the proper

Too Advanced

Remember that criticism should be within the range of the student, so that he can adopt the suggestions in some measure. He cannot play delicately unless he has the technic for pianissimo tones. If a pupil's fingers are not sufficiently trained to play a soft passage clearly, it will only depress him to stress the fact that the rendition leaves much to be desired. Instead, the teacher in an optimistic manner should plan suitable exercises that will help the pupil come nearer the goal at some future date.

A Too High Standard

Sometimes teachers place the goal so high that it causes discouragement. Take the case of Johnny, a first-year pupil, who is trying to learn to play a waltz with even rhythm. An overambitious teacher keeps him on the piece week after week waiting for Johnny to give a satisfactory performance. While the teacher seeks perfection Johnny loses interest, and wishes to stop taking lessons. A better plan would be to start Johnny on a second waltz. This will keep up his enthusiasm while developing his rhythm.

DECEMBER, 1943

Don't Wreck—Build

How Destructive Criticism May be Turned Into Profitable Criticism

by Helen Oliphant Bates

tension. When Johnny reviews the first waltz his action, when tense arm and shoulder muscles playing will be definitely improved, and the advance will have been achieved without an unhappy period of drudgery.

An inexperienced teacher, either through desire to push a student or from a mistaken estimate of his capacity for learning, may assign a composition that is too difficult. Then, loath to admit the error, the teacher attempts to iron out the rough spots. This is both nerve-racking and unprofitable. It is wiser to put the composition aside until the pupil can grow to it.

Unorganized

Too many unrelated corrections at one time confuse the pupil. Instead of touching lightly on many faults, select a few and improve them from different angles. As far as possible try to organize the suggestions to leave a single clear

Dictionary-like cataloguing of shortcomings will soon be forgotten. Interest can be injected even into technical directions by telling anecdotes about how composers practiced and the conditions under which they acquired mastery.

Some teachers do not give sufficient attention to the study of language to express themselves effectively. Acquire a command of words in order to make clear and inspiring comments.

Since "Do" is more constructive than "Don't." it should be used whenever possible. Here are some examples in which "Don'ts" could be effectively changed to "Do's": 1. "Don't stiffen your wrists," is much better

expressed, "Relax the wrists after each attack." 2. "Don't raise the fingers too high," is better said, "Keep the fingertips close to the keys." 3. "Don't let the fingers break at the first joint,"

is more effective thus: "Make the fingers stand upright between the tip and the first joint."

Faulty Diagnosis

Faulty diagnosis causes many a failure. Unless the instructor finds the real cause of the trouble, his comments will not be valuable. If louder tone is required, a teacher might think it necessary to play with more weight or firmer stroke, when what is actually needed is to stop the leakage of power. The strength may be dissipated by It will give him a change and prevent the fatigue faulty attack. Or a teacher may fail to get the that results from monotony and excessive nervous best effects because he watches only the finger

lie back of the difficulty. Frequently criticism fails to take root because

Music and Study

it is not adapted to the personality. When Peter is trying to get away from his lesson promptly to go to a football game, it is a poor time to make him feel the sombreness of the introduction to Beethoven's "Sonata Pathétique." If Peter is never in the mood for such Grave movements. the teacher is only steering toward defeat to insist on assigning them to him. Musical literature abounds in a wealth of compositions to suit all temperaments. A large part of one's success depends upon proper selection.

Untactful

Many individuals are timid at lessons and sensitive about their limitations, and a teacher should try to keep embarrassment to a minimum by avoiding severity and ridicule. Another way to escape making the less gifted pupil feel unhappy is never to compare his retarded progress with the brilliant record of the star member of the class. Thoughtless, unsympathetic, or tactless criticism not only robs lessons of all joy, but also destroys the pupil's self-confidence. A lesson ought to be a period of encouragement and inspiration.

It is a mistake to emphasize deficiencies which a pupil will never be able to correct. If a pupil is limited by a small hand, do not say: "You're leaving out notes. If your hand won't stretch to play the chords as written, you might as well give up on this piece." Instead explain how music can be arranged for small hands without sacrificing the melodic line and the bass. Choose music that will not need many changes, and add a note of optimism by telling about notable pianists who have overcome this obstacle.

If a pupil has weak fingers, do not say: "Your playing lacks force and brilliance." Usually a person of delicate physique does not entirely overcome this handicap. In any case it requires a long time to make improvements. So instead of depressing the student, leave the heavier numbers to those who have the physical strength for them. Select for this pupil compositions such as Chopin's "Waltzes" or his Prelude in A major, which are replete with grace and poetry. In other words, throw the accent upon any natural endowments which a (Continued on Page 819)

Singing with Philosophy

An Interview with

Igor Gorin listinguished Baritone

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEVIRUT

Igar Garin, whose magnificent voice and sensitive artistry have made a place for themselves within the hearts of millions of Americans, was born in Russia. At an early age he removed to Vienna, where he laid the foundations of his vacal career. He arrived in this country unheralded and comparatively unknown. Since then he has targed a place for himself among the top-ranking younger artists, in radio apera, and cancert. Three years ago Mr. Gorin became an American citizen, which event in his greatest pride. He desires to be known, not as a Russian artist, but as an American singer of Russian birth. The distinction between the two suggests the thoughful core Gorin bings to all his activities. In the following conference he points out methods that must accompany sound singing.—Enton's Note.

HAVE HAD the good luck, to have my singing career guided by the sound philosophy of a very wise old man. This was a musician I knew and worked with in Vienna. He was a composer, conductor, coach, and all-round artist. Most of all, he dealt with vocal and artistic problems in the light of sensible thought, I first met him just when my voice was changing and when I was obliged to leave the choir in which I had sung as a boy soprano. First of all, he pointed out to me that I was then facing the gravest. if the most natural problem of the male singer. It is simply this: Will the voice come back? And if it does, in what form? His advice to me was to keep quiet-his exact words were "Shut up!"-for eight years. This, of course, was a bitter disappointment to me, who loved music and singing and dreamed of continuing my career without a moment's delay. I took his advice very literally, and did not so much as try to sing a note until I was nineteen. Then, to my delight, I found that the croak in my throat had smoothed itself out into a usable baritone, and I went back to my old friend. He assured me that wise restraint in not using my voice during those important years of change was partly responsible for the return of my singing ability. I was proud, then, to be able to tell him that, during the seven years of silent waiting, I had resisted every temptation to sing by listening to the sound of his words in my ears-"Shut up!" Today I know it is sound advice to pass on to others

"Under the care of my old friend, then, I resumed my work. But not immediately by singing! Again he gave me a bit of wise philosophy. 'When a person owns a fine diamond,' he told me, 'what does he do with it? True, he wears it and enjoys its glitter and fire-but he also takes good care of it; polishes it; keeps it free of dust; sees that he does not put it on at unsuitable moments. The voice is just such a diamond and needs just such care-general care, over and above the exigencies of vocal drill.' Thus we went to work on the lines

of the diamond philosophy! Words of Wisdom

First of all, I was taught to take care of my physical well-being, of which the voice is but a part. This again meant restraint - no wild parties, no drinking, no smoking, no crowds, no undue fatique, no 'showing off.' This. too, was not easy for a highspirited lad who believed he had gotten back his voice for the delightful purpose of making delightful use of it! But again I took my old

vocal study alone can develop a voice. The in- want to spend. It is exactly so with the voice,



"In the matter of purely vocal development, my old friend again came to my resmy actual lessons, he asked me, 'What is singing?' That is a good question for every young singer to ask himself. His future development may depend upon his own answer. Certainly, the singing we most admire is not a matter of loudness, of range, or of by its quality, its musicalness, its ability to endure. These, the young singer to stress. It is good, of course, to have a But the sum-total of pleasing singing is never built from those qualities alone. The singer's chief goal must be to develop his voice naturally; never to force it; and to keep it, by wise methods of use, one of two things: you can difficult works, spend it all at once, on a glittering party and have

IGOR GORIN herent quality of a singing organ, its polish, Then he advised me to go to hear Battistini,

Vienna, to prove the truth of what he meant. Mattia Battistlni, one of the greatest of barltones. was then over seventy years of age-and his voice, as to quality and use, was that of a young man, fresh, free, resonant. Battistim had kept cue. When he made ready for vocal money in the reserve bank!

Always a Reserve

"The key to this reserve bank lies in never forcing the voice. In general, that is held to mean forcing for volume or emission. Actually, it means more. It means never, for any reason, resorting to any device that does not feel natural to the throat and that has not been naturally and gradually developed. In my tours I am often 'tricks.' It pleases us, rather, asked to listen to promising young baritones and have more than once had this experience: I ask the young candidate how long he has studied. then, must be the points for to which he replies. 'Oh, about eight months': next I ask him what he has prepared to sing for me, to which he replies, "The Prologue from wide range and great force "Pagliacci"! If I ask him why he has not brought something simpler, he assures me that he intends to go at his singing seriously and professionally! Well, in that case, he is making about the biggest mistake possible. It is dangerous to the welfare of the voice itself to attempt music for which one has not already developed the proper technical control. Many young students think that 'difficult' music has to do with niceties in prime condition over a long of interpretation and feeling. Undoubtedly it period of time. If you have has; but there is also the purely physical aspect. the essence of which is that the vocal organism master told me, you may do must be prepared and ready for the emission of

"This preparation, of course, is the basis of But again I took my old

Thend's advice—and again I pass it on to other ten dollars and put forty in the bank for a For myself, I stress two essentials. First, the middle voice must be thoroughly developed, both herent quality of a singing organ, its point, then he advised me to give a concert in This is so because the (Continued on Page 200) as to quality and range. It is from the middle voice that the other extremities of range proceed.



MADAM BLAUVELT

"How sour sweet is music when time is broke and no proportion kept!"

HAKESPEARE must have had in mind some ensemble in which the sourness to which he alluded was brought about by faulty intonation. For it is agreed that there are many causes of this serious imperfection among which are bad ventilation, fatigue, inertia, indistinct consonants, faulty chording, not knowing or understanding music and words, and last, but by no means least. the tremolo

Bad ventilation is the excuse that is always first. selected by a body of singers as the cause of their downfall. With almost an injured manner they ask for fresh air, as much as to say, "Give us fresh air . . better air . . and we will demonstrate for you our ability to sing on pitch." The remedy for bad ventilation is, of course, obvious.

As to bodily fatigue, Dr. Henry Coleman in his book "The Amateur Choir Trainer" suggests change in work. But it seems to us that a director can uplift the thoughts of his singers until all weariness is overcome.

Henry Coward, in his book "Choral Technique and Interpretation" refers to inertia as the Giant Despair against which conductors must wage eternal war. It is always present in group singing. However baneful it may be in going on and off the stage, in listless rising and sitting, in attack and release of notes and the lack of responsiveness to direction given by the conductor, its subtle influence is much more pernicious with respect to words because its presence is not suspected, its connection with articulation not being obvious. "It is through taking no cognizance of inertia that conductors have failed in their efforts to improve the articulation of their choirs. It is, therefore, almost useless to give instruction to remedy lack of clearness in speech until the head and front of the offence Inertia . . . is conquered." So states Mr. Coward. Singers should relax but not enough to

make them inert Defining the Bugaboo

But what is Inertia? It is a strong indisposition of the muscles to work, and their refusal to move except under the impulse of a strong will conscience, or necessity. According to the dictionary, it is lack of activity, sluggishness, a tendency to make one remain at rest if resting, or to move uniformly in a straight line if moving. In other

A Few Corrections for Flat Singing

bu Velma Blauvelt

Madam Velma Blauvelt, barn in the Berkshire Hills at Massachusetts, has had lang experience as singer, teacher, and charal conductor. She is tounder-director at the Schubert Charalists (fifteenth seasan), a nationally recognized ensemble of wamen's vaices; is president (second term) of the Chair Association of Pasadena: and a charter member of the Fine Arts Club.—EDITOR'S NOTE.

words, to put it very frankly, it is indolence, Distinctness in vocal expression is paramount; for living thoughts are embodied in words. And music, by its sound, its rhythm, and its expression, intensifies and revivifies the thought embodied in the words. The message to be conveved by music should, therefore, be clearly and understandingly enunciated. The lack of clearness and understanding, combined with incorrect pronunciation. are among the outstanding weaknesses of all

There are a number of causes that bring about indolence: fatigue, atmospheric conditions, and especially vitiated air, as well as uncertainty concerning the music and words. But faulty voice production, based on ignorance or disregard of nasal resonance, is the paramount cause of all. Note what Henry Coward has to say on this:

"By singing with nasal resonance is meant the enriching of the voice by so adjusting the sounding air current that part of the tube of air which passes over the vocal cords goes behind the uvula and passes into the nasal cavities, there producing sympathetic overtones which blend with and enrich the sound which proceeds, in the main, from the mouth."

To assist in discovering these nasal cavities I frequently use the word hang, dividing it into two parts- ha-ng. Keeping the mouth in one position, sing the ha several times-say four: then, keeping the mouth in the same position, add the ng, drawing up the back of the tongue. Choral leaders will find this very helpful.

In dealing with indistinct consonants, let us consider that a consonant is a letter which represents an impression made upon the mind when the sound is abruptly, markedly, or forcibly stopped by the lips, teeth, nose, or palate. Greater breath pressure is required for consonant than for vowel sounds; however, the remedy for indistinct consonants has been partly met in our discussion of nasal resonance. I have found whispering most beneficial in restoring definition to indistinct consonants

If you wish to consider a thorough and com-

VOICE

plete classification of consonants, the book "Lip and Tongue Training" by Thornfield is recommended. You may read, also, in "The Art of A Cappella Singing" by Smallman-Wilcox: "All resonant consonants have a definite pitch. When such a consonant precedes the vowel sound of a syllable, the pitch of consonant and vowel must be the same. The consonant should precede the time-value of the note written, so that the vowel sound will begin at the time indicated for the note. If the consonant has been sung at the proper pitch for the vowel following, it will assist the singer to remain at the proper pitch. The pitch given to initial vowels has much to do with good intonation from a choir. Final consonants having resonance must retain the same pitch as the preceding vowel sound. The use of 'N' intensifies vibration of tone in the nasal cavities bringing out head resonance and giving a distinct impression of the tone's being forward."

Importance of the Consonant

In this consideration of the intimate relationship of vowel and consonant, it is pertinent to note a paragraph from Henry Plunket Green's 'Interpretation in Song.'

"With the vowel the singer builds his structure in the large: with the consonant he rounds off the edges and adds the ornamentation. It follows. therefore, that consonantal illustration is confined to the shorter note values. Both belong to the twin-sisters 'Voice and Verse' and work together in harmony. And the vowel in this branch of the art gladly accepts the precedence of the consonant and backs it up . . . with color and pressure-values. By taking advantage of this cooperation apparently ordinary words which would otherwise depend upon their musical setting or dynamic sound for their sole effect. achieve an active life of their own,"

We all recognize the importance of such fundamental requirements as unanimity, attack, and release. Roberton in his "Choir Singing" has summed up these requirements very cleverly. stressing the coherence and impulse which unanimity gives to a performance, "It makes an instant appeal to the listener, satisfying the ear as well as that instinct for precision and ordered movement which is almost fundamental in civilized man. When (Continued on Page 820)

Patriotic Music—and Bands

A Conference with

Dr. Edwin Franko Goldman

Bandmaster and Composer

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

TN THE MATTER of bands and band music, composition, harmony, there is no greater authority than Dr. Edwin Franko Goldman, whose distinguished career advances the tradition of the "five Franko children" (one of whom was his mother) who toured Europe and America in the late 'sixties, John Philip Sousa once told Dr. Goldman that his own first taste of good music grew out of a concert that the Franko children gave in Washington years ago. Today, Sousa's mantle of eminence has fallen on Dr. Goldman's shoulders. This past summer the Goldman Band gave its 1458th concert when it opened its twenty-sixth year of performances on the Mall in Central Park, New to look skeptically up-York City. The ETUDE has asked Dr. Goldman on 'inspiration.' Turn to give his views on the surge of patriotic music that is flooding the country today, and to tell how bands can help to serve music in war times.

"It is encouraging to note the nation's desire to express itself through patriotic music; but it is less encouraging to see the form that some learned how to write of this expression takes. People seem to think songs. that a few trumpet flourishes and a desire to 'be patriotic' is all it requires to turn out a fine song, words and music complete. Now nothing could be farther from the truth! If the business of setting down words-and-music is to mean anything, it must be done with the specialist's knowledge and the expert's care. Hardly a day goes by that I am not approached by some wellintentioned amateur who assures me that he has just 'dashed off' a 'number' more inspiring than Elgar's Pomp and Circumstance, and won't I do something about it. So far this year I have examined nearly three hundred such 'inspirations'-and they are as far from expressing patriotic art as the limericks of a lovesick schoolboy are from the poems of Heine. Now I am affected, and hearty. Best of all, they grew out heartly in sympathy with every American who of an actual happening, and thus serve to exhas patriotic fervor-but my honest advice to amateur composers is to learn their business different from being 'made up' out of synthetic before they attempt to express themselves in sentiment. The tune has marked rhythmic swing music.

The Song Writer's Needs

quires a specialist's knowledge of English conhuman psychology-also it requires experience in writing lyrics. The writing of music (any kind him wait with sending his manuscripts around, of music) requires a thorough knowledge of

arrangement, vocal line, and the intricate business of fitting words to music. Theoretically, I suppose it might be possible for an inexperienced amateur to stumble upon all this through 'inspiration'but in practice, I have never yet seen it happen. My best advice is your patriotic sentiments to practical use by buying War Bonds. and leave song writing alone until you have

"The really good patriotic song demands certain values. The music must have a nottoo-complicated, singable tune and the pulse

words must be hearty, genuine (that is, not manufactured for the sake of writing patriotic words!) understandable, and charged with valid, honest patriotism. Let us examine Praise the Lord and Pass the Ammunition-the most successful patriotic song to have grown out of the present war so far-and try to see what makes it 'click.' The words are completely simple, unpress something real and timely-which is very and (what, I am sure, most people don't realize) it has the simple, natural, singable impulse of the old hymn tunes. Without being in the least "The writing of song lyrics needs a lot more derivative, it suggests the general pattern of than the ability to speak the language! It re- Glory, Glory, Hallelujah! Effects like those make the song live-and they are seldom 'hit upon' struction, prosody, meter, diction, vocal line, by accident. Until the amateur has learned how to turn out a song with similar qualities, let

"This is the age for bands, and every least

member of every least band can do his share towards making his organization serve the cause of music. The first thing for him to remember however, is that it is the cause of music that must be served, and not the band for its own sake! There are a number of improvements that have still to be made in our approach to bands and band music.

The Student Band

"For one thing, the student band needs a great deal more individual instruction, with the result that there is but little time for perfecting the work of any one of them. Now the effect of the band is secured only when the instruments play together, and you can't possibly make a fine ensemble tone out of mediocre individual tones Practicing won't help lf one doesn't practice correctly-and the correct way can be taught only through slow, gradual, painstaking, individnal care

"Again, many school bandmasters are apt to overdo the band by crowding it with more lnstruments than it needs. It's a mistake to think that a band can be made by combining all the

instruments that can be blown into! If the band has too many instruments of similar tone, the resulting sound is muddy and blurred-none of the instruments give clear. crisp definition. If your band has cornets and trumpets, don't crowd in fluegelhorns - even though you have some. one on hand who can play them! Don't make the mistake of thinklng that every band plece needs an English horn part. The English horn is strictly an effect instrument, not a basic one. The same is true of the harp, of the battery section. As I see the problem, the difficulty grows out of assembling a school



"Not so long ago, I was invited to conduct a school band. I selected Wagner's Rienzi Overture. I met the youngsters and set to work. As I started conducting, I noticed a few xylophones and marimbas at the back of the room, all busily at work. I thought they were possibly tuning up or just getting into the spirit of the thing by being present, and I said nothing. But when we began to play Rienzi, I heard those xylophones and marimbas plainly. Naturally, I stopped and asked what It meant. Surprised, the youngsters said they always played with the band! I pointed out that there is no part for either of those instruments in the Wagner work. That didn't matter! The bandmaster came forward to say that all the young (Continued on Page 822)



EDWIN FRANKO GOLDMAN

TN A PRECEDING article in THE ETUDE for November, it was pointed out that the development of the organ went hand in hand with the organization of the choirs and orchestras with which it was used, but that the overdevelopment of the organ as a solo instrument has left it high and dry in unhealthy isolation. The symphony orchestra and the a cappella choir have taken the place, in our musical life, of that which was filled in the nineteenth century by the municipal organ, the church organ, the school organ, and the residence organ. Organists in ever-increasing numbers have turned to orchestral conducting, choral direction, music education, and research. The organ builder has turned from the "romantic" organ (imitation of dynamic voices and orchestra) to an imitation of Bach's "classical" organ, often with no dynamic possibilities whatever.

The purpose of this discussion is to show how the organist, tired of trying to imitate the orchestra, can cooperate with it, not only in the concerto for organ but in concertos with organ, in chamber music, and in the church orchestra.

The Concerto for Organ

George Frederick Handel, in adapting himself to new conditions in England, was able to put his dramatic powers into the composition of oratorio, after Italian opera had been laughed off the stage. He also adapted himself to the English organ and made it the companion of the orchestra.

The English organ, in the early 1700's, had no pedals; the German organs used by Bach in those same years did have them. Hence it was that Handel wrote no solo music for the English organ, and Bach wrote volumes of it for the German organ. For the same reasons, also, Handel found it possible to use the English manual organs in concertos, With these manuals he got fascinating effects in alternation with the strings, flutes, and oboes of the orchestra, while the bassoons and double basses in the latter provided the heavy basses which were lacking in the English organs. Over in Germany, on the other hand, Bach's organ "concertos" were either for the organ alone, in all its completeness, or for the orchestra without any aid from the organ. Handel's concertos, however, indicate some possibilities for organ-orchestra combinations for the present day. These possibilities are worthy of consideration in any community which has small organs and orchestras which might be used together.

Concertos with Organ

Organ concertos in the nineteenth century. from those of Rheinberger to those of Guilmant, made no additions to "the world's greatest music," Maybe it was because "the world's greatest organs" dwarfed the orchestra in scope and volume. On two occasions, when playing Léon Boëllmann's very grateful "Fantaisie Dialoguée" for organ with the San Francisco Symphony Orchestra, the conductor, Alfred Hertz, was very fearful, and rightly so, that I might step on a sforzando pedal and drown out his men completely. It was possible to use only a part of the organ each time; the municipal organs of San Francisco and Sacramento, when opened up full blast, are too much for any orchestra. Cooperation is still possible, however, with small organs and small orchestras, as it was in Handel's

. The organ can replace the orchestra effectively in accompanying concertos for other instruments. James T. Quarles used to accompany instrumentalists in many masterpieces of concerto

DECEMBER, 1943

Music and Study

The Organist and the Orchestra

Warren D. Allen

This is the second of a series of three brilliant articles on the organ by Dr. Warren D. Allen, Head of the Music Department of Stanford University, California. Organ students will find these articles very informative.—EDITOR'S NOTE.

by Mozart, the violin concertos by Bach (especially the "Double Concerto"), and concertos by Mendelssohn, Bruch, Vieuxtemps, and others offer excellent examples. Even the piano concertos by Liszt and Grieg have come off successfully, but the piano-organ combination is peculiarly sensitive to temperature changes. Obviously, the problem of playing an orchestral accompaniment on the organ belongs under the heading of organ transcriptions.

Chamber Music with Organ

Here we enter a vast realm of possibilities, many of which have hardly been explored. The organ has been developed to Gargantuan proportions since the days of the old "portatives," which could be carried to church or to a neighbor's house under one arm. Paintings from the late Middle Ages and the Renaissance show how extensive was the use of these little organs in European society. We have much to learn about the use of small organs in chamber music long before Bach, While musicology is unearthing more information about that, we can be inspired by the possibilities suggested, with materials easily available. It is necessary only to use the small organs of the present day and small sections of our large organs, to realize the possibilities of the organ in chamber music.

First of all there is a fine literature of original works for organ and other instruments. Mozart's sonatas for organ and strings are just now being published in this country. The Spanish composer Soler is yet to become well known here, but his music for organ and string quartet is even more interesting than the Mozart sonatas. Music for piano and organ by César Franck ("Prelude.

literature in his recitals at Bailey Hall, Cornell Fugue and Variation") and Joseph Clokey, to University. In years past, not only the slow name only two composers, illustrates the possimovements, but sometimes entire concertos have bilities in that field. The success of the harpbeen feasible and effective with organ in my organ combination is proverbial, of course, but recitals at the Stanford Memorial Church. The music for harp and orchestra, from Handel to oboe concerto by Handel, the clarinet concerto Ravel, comes off with éclat with the American

> By dint of transcription, the organ can take over much of the chamber music originally composed for harpsichord and planoforte. Old chamber music, calling for harpsichord, frequently sounds better with a crisp, clean-cut organ accompaniment with soft mutation stops, than it could possibly sound with the pianoforte.

> First and foremost on the list of chamber music suitable for organ are the concerto grossos of the eighteenth century. At least two of the Brandenburg concertos by J. S. Bach (the second and third) and many of the works in this form by Corelli, Vivaldi, and Handel are stunning with organ. A small string orchestra suffices in every case. Bach's "Second Brandenburg Concerto" can be done without orchestra; the solo flute, oboe, trumpet, and violin combine beautifully with organ. There is one proviso here, however, If no bass viol is available, the organ must have a soft 16' on one of the manuals, preferably a double open on the Great, with enough "ping" to enable the organist to play rapid bass voices

> This use of a manual 16' for the continuo is desirable, even in some of Bach's organ works. where the left-hand part is suggestive of Bach's orchestral bass parts. When these are too rapid for pedal performance, the manual 16' proves its worth over and over again. This is especially true in old chamber-orchestra music. One other essential is, of course, bright fundamental registers, with no 16' tone in right-hand passages,

> Romantic organs not suitable for such eighteenth-century music, organs whose soft stons are all flutes and strings and voxes, can nevertheless be used effectively in music where color, rather than sparkle, is needed. Many sonatas are usable in part, at least, from those by Bach and Handel down to those by Brahms and modern composers.

Composers should (Continued on Page 822)



Symphony Orchestra and Festival Choir of Tulane University, New Orleans, Louisiana, Mr. Maynard Riein conducting. The picture of the 450 performers was taken at a presentation of Beethoven's Allelvia from "The Mount of Olives," Brahms' "Song of Fate," and R. Vaugham Williams' "Dona Nobis Pacem."

periods of production; the choral director has but to make his choice of music based on his particular musical background. With so much material available, it seems pertinent to offer a few suggestions which have been found valuable in maintaining a musical balance in the compilation of choral materials. Perhaps the most effective method of maintaining this balance is through checking materials at hand against the various periods of choral production and composition types. If certain departments are found lacking, a correction should be made. The maintenance of this musical balance will prove fruitful in effecting a more complete musical experience for the singers.

It is generally conceded that the art of choral composition reached its zenith in the works of the sixteenth-century composers of sacred and secular music. Palestrina may be placed at the top of our list, since he is the foremost composer of choral music in its pure form. This, however is only the beginning, as the following outline

I, The Renaissance Period of choral production (fourteenth to the end of the sixteenth century) is important for sacred and secular works. primarily in the polyphonic style.

1. Older Netherland School-William Dufay, 1400. Gilles Binchois, 1400.

It is well to have compositions of these masters available for study, although their works may not seem attractive as program pieces.

Second Netherland School-Jean de Okeghem

Jacob Obrecht, 1430-1505 and Josquin des Prés 1445-1521

Building a Choral Library

Maynard Klein

N THE NOVEMBER issue of The ETUDE We made the statement, "The point of departure for the choral director in school and college should be MUSIC." All group activities should be thought of in terms of the presentation of the best choral literature available. A further statement was made: "It is only through research in the field of choral literature that the choral director will find his true salvation and, in turn, the musical salvation of his students." With these two statements in mind, we suggest a plan for building a choral library that will satisfy the ever-present demand of show material for the place on future programs of the choir. We shall

Maynard Klein began his early musical education in the in-

strumental field. During his college career he pursued the study of choral music under the direction of Mr. Frederick Alexander

at the Michigan State Normal College. In 1933 he went to Newcomb College and Tulane University

in New Orleans, Louisiana, where he has since been director

of the University Choral groups. At present he is Associate

Mr. Klein has done much in furthering the cause of choral singing in New Orleans and throughout the South.—Enros's Note.

Professor of Music Education

Abundant Material

The great volume of choral production through past ages makes the problem of selecting music very difficult. If there were just a few things through the study and singing of the music of from which to select, the job would be comparathese historical periods that the style and art tively easy, but with so great a bulk of material available, the teacher is always confronted with the question, "Have I chosen the best things for the occasion?" What appears the best at the moment may not seem so later. With constant study, taste will change.

We present an outline of the most important periods of choral production, as well as a list of foremost composers and types of compositions that should be included in a good choral library.

selected is that which actually should have a not compile a list of material for mere historical study; instead, we shall choose works that are of value from the standpoint of modern music making. The historical correlation will, therefore, be through the music, since it is only

forms will have any meaning beyond the mere recording of the composer's birth and death, Ample literature is available from all the great

From the outset we must realize that the music

BAND, ORCHESTRA and CHORUS

Edited by William D. Reveill

The works of des Prés will be found very suitable on the choir program.

3. Roman School-Palestrina, 1524-94. Luca Marenzio, 1550-99. Ingegneri, 1545-92. Anerio, 1560-1614. From these composers the director will find music of the purest sixteenth-century style. The church music of Palestrina should be found on every a cappella choir program. Marenzio's madrigals will be found as interesting as those of Tudor

4. The Venetian School-Founded by the Netherland composer, Adrian Willaert, attained its highest development in the work of Andrea Gabrieli, 1510-86, and his nephew Giovanni Gabrieli, 1557-1612. The multi-voiced motets of these masters will prove valuable "show pieces." There is music for all sorts of vocal combinations.

The Venetian School later influenced such German masters as Hässler, Schütz, Gallus, Aichinger, and Sweelinck. Thus, in turn, the Italian style found its way to the composers of the North although these men (Continued on Page 830)

ITH THE PASSING of each succeeding day we find more and more of our high school, college, and university bands suffering from loss of leadership, student personnel, curricular conflicts, and numerous other difficulties brought about by the war. The oft-predicted shortage of school music teachers and conductors is now an actual and serious reality. Most of our schools have curtailed their musical activities in one form or another. In some instances, due to the lack of faculty personnel, it has been necessary to discontinue the instrumental program for the duration.

In addition to the loss of many teachers through the draft and enlistments, the indefinite draft status of musicians has also been responsible for many successful music educators leaving the teaching field for defense and war production occupations. These positions, in addition to being more attractive from a lucrative standpoint, are recognized by the government as deferable occupations definitely contributing to the winning of the war. As a result of these mentioned facts, the teaching personnel of our field has dwindled until the situation requires the consideration and attention of all those concerned with the maintainance of the instrumental program in our schools.

Student Shortage

While the shortage of teaching personnel has grossly affected the standards and activities of our school bands, the lack of student personnel is of even more serious significance. Today we find a large majority of high school students preoccupied with classes and worthy extra-curricular activities pertaining to the war program. Many of these boys and girls are attending high school on only a part-time schedule and thereby are availing themselves for parttime work in war production industries and other essential occupations. This situation. plus the drastic changes being made in the school curriculum, plus the emphasis centered on pre-induction courses, have made it necessary for many students to confine their school activities to strictly academic and military training courses.

Hence, at a period when school bands are in a position to make their greatest contribution to the community, state, and nation, they are experiencing great difficulties in maintaining sufficient personnel to function at all.

If such conditions were but temporary, then, perhaps we would have less reason for being alarmed. However, such might not be true. Should our school bands continue to lose their conductors, students, and curriculum standing, then their status in the post-war era could well be difficult to readjust.

A Difficult Situation

Should our bands continue to decrease by number and quality in the next year as they have in the past twelve months, then the diligent and effective efforts of thousands of music educators who have built one of education's most outstanding monuments will have been in vain. This program, which has been universally recognized as having made a great contribution to the educational program of the nation, must not crumble. In spite of war, it must continue to function-yes, even more effectively today than ever before. Its future is in the hands of those teaching and conducting our school bands today.



School Bands in Wartime



WILLIAM D. REVELLI

William D. Royelli

Just as our nation finds it necessary to produce. under extreme handicaps, all the materials necessary for the winning of the war, so must we bend every effort to maintain our instrumental program, not only for what it will contribute to the present, but also for its equally important place in the post-war life of our people. It is but one of the many things that we are fighting to defend and it is our obligation to see that it is not destroyed.

Difficulties Are Opportunities

Now, more than ever before, we must use every means at our command to maintain our personnel and standards and to participate in every possible worth-while engagement.

Today band audiences are everywhere! Our

BAND and ORCHESTRA Edited by William-D, Revelli

public is literally "band-hungry." Gas rationing, lack of radio recording talent, and many other war restrictions have provided school bands with excellent opportunities for contributing to the war effort. Now, as never before, school bands have the opportunity to serve the communities which have for so long fostered them. Participation is the keynote of the day! Remember the casual peacetime days of "The Blissville High School Band presents its annual Band Concert"? Forget those days. They are gone! We must scrutinize our objectives, readjust our program, and, above all, change our philosophy! Music education, like other phases of education, is likely to acquire an "overhauling," even perhaps a new "chassis and motor" in the post-war program. (As I write these lines, Dr. Alexander G. Ruthven, President of our University, is on his way to England for the express purpose of making a study of educational changes and policies for the post-war era.) What changes will take place in the educational program of the days to come is impossible to forecast. Yet, in regard to our instrumental program, as in other programs, there will be changes and music's contribution to the war effort. plus its status in the curricula on the day of peace and victory, will have much to do with its place and function in the post-war

educational setup. Music departments that are contributing their part toward the war program, those that are actively participating in the numerous war projects, are most likely to be the least affected through loss of personnel and lack of community or administrative support. It is the music departments that remain inactive during these crucial times that are likely to find themselves rightfully challenged in the future.

A Typical Problem

"With a constant loss of personnel, how can our bands continue to function and perform for all of the requested war projects?" That is indeed a fair and also a complex question. Complex, because every situation will require a different answer. For example, let us assume for a moment that Mr. X is

the conductor of the high school band in a typical American community of approximately four thousand population. The membership of the band has decreased within the last year from an enrollment of sixty to thirty-five students. What can Mr. X do to remedy the situation? First, I would suggest that by means of proficiency test3 he promote every qualified junior high school student to the high school band, Yes, I am familiar with the administrative problems of such a plan. The bands rehearse in different buildings and their rehearsals are not scheduled at the same hours. With such conflicts, how can we get the groups together? In such a community there is likely to be a minimum of extra-curricular activities and conflicts in the evenings. Hence, twice each week, at the most suitable hours (let us say from 7:15 to 8:30 P.M.), we rehearse the selected junior musicians and the high school group as a unit. We shall select music which is within the capabilities of every student.

Such a plan will serve as a means of motivating the musical interests of the members of the junior

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high school band and will also strengthen the personnel, instrumentation, and performances of the high school band. Your editor, while conducting a high school band in a small Indiana town some years ago, developed just such a programlong before the present war made such action necessary.

In larger cities where conflicts are naturally more numerous, it may be necessary to divide the rehearsals and public performances of the band; that is, adjust the rehearsal schedule so that one band rehearsal is held in the morning and another in the afternoon. Thus, those students not able to attend the morning rehearsal may find it possible to attend in the afternoon. Yes, we are coming to "swing-shift" rehearsals!

In other situations it may be necessary to combine the community and high school band personnel. Not a bad idea! Such a project might well combine not only the membership of the bands, but serve as a link between the school and community as well.

Many Opportunities

No problem becomes so complex that it cannot be solved. The prescription for the solution is ingenuity, confidence, and patience.

It is true that occasionally we may find it necessary to question standards of performance. With the many engagements required of our bands we must be prepared to play music of various types and character. Here again, however, difficulties are opportunities. All of this material can be of inestimable value in providing the band with sight-reading experience. Incidentally, this important phase of the student's training was unfortunately neglected in the "annual concert" days

Participation in the various school, civic, and war programs will help provide band members with the zeal and zest necessary for its maintainance of morale and interest.

Every school youngster wishes to do his share to help win the war. Tell me where he can be of better service than as a member of the school band playing for bond drives, victory sings and rallies, parades, war shows, U.S.O. programs, camp concerts, radio programs, and concerts in defense plants for the workers. These represent but a few of the projects which should be in the activity calendar of every high school band in America.

Repertory

Such a wide range of activities will necessitate a large and diversified repertory. Since but a minimum amount of time can be devoted to the preparation of any one selection, much of the repertory should be well within the playing capacity of the students. Naturally, some of the compositions intended for the formal concerts should challenge the capabilities of the band and these will require more rehearsal preparation. On the other hand, the music selected for the parades and military reviews can well be of an intermediate grade. As an axiom for the selection of such material, I offer the following: "The selected material should be worthy, well arranged and

Fortunately, an abundance of such material is at our disposal. Music publishers have been alert to our problems. All we need do is to make a product of a modern maker, not ashamed to survey of the available literature. Most publishers have compiled graded and well-selected lists for

the band will be concerned with engagements musically worthy. pertaining to the war effort. The repertory for such performances will consist chiefly of military marches and other selections traditionally appropriate. Nevertheless, we must not lose sight of the educational and cultural objectives of the program. We should rehearse our military marches, the National Anthem, and other "parade music" with the same care and attention to detail that we would rehearse music of a more profound character, Many of our school bands fail to give sufficient attention to the proper rendition of military marches and other parade selections.

A Suggested Program

It is on just such occasions that huge audiences hear our bands! Therefore, we shall be judged by our performances on these engagements. Much of real musical value can be taught our students in the proper rehearsing of a well written march. Such elements as tone-quality, intonation, rhythm, balance, articulation, phrasing, and precision can be presented and studied in the process of an efficient rehearsal of the military march. To those who might question this statement I suggest, "give it your immediate attention and observe the improvement of your band!"

For the Sunday afternoon vesper concerts we shall perhaps open the program with a hymn, and may possibly include one or two other numbers of a religious nature. We shall invite a church choir each Sunday to sing a group of selections. We shall include a soloist, with band accompani-

series of concerts, I recommend them to you. They in war-time?" "Keep 'em Playing!"

As has been stated, many of the activities of attract large audiences and are spiritually and

For our "Pop" concerts we shall select a repertory that is known to all. Gershwin, Grofe, and Gould are composers whose music adds color and interest to such concerts,

For our concerts in defense plants we shall include songs that the workers enjoy singing. We shall also play one or two short, standard selections written expressly for bands. Perhaps a waltz and two or three familiar marches, with possibly a selection from a musical comedy, may be performed. Avoid anything sentimental, slow or lacking in melodic interest. Such a concert of more than thirty minutes in length will lose its audience. War workers are busy folk. Send them back to their work singing, humming whistling, asking for more band concerts.

The principal problem in building your programs for the various engagements is to avoid any slap-stick, noisy, unmusical performances. While the band of today must be versatile, it must also be dignified. We should prohibit any tendency toward blatant, rough, strident, harsh playing, We can ill afford to permit our contribution to the war program to jeopardize our general musical results, standards, or objectives.

The sincere conductor will see that his organization performs in public only that portion of its repertory that is well prepared and appropriate for the occasion.

What a responsibility is ours! True, but think of the enjoyment and satisfaction we have in preparing those programs! Think of the happiness and joy we are affording all humanity! Again, Incidentally, if you have not presented such a I ask, "What part is your school band playing

Violins and Factory Fiddles A Good Violin Necessary to a Good Student

by H. M. Mc Gohan

ANY PERSONS have in their possession are very good instruments in the beginning. It for several generations. Each proudly proclaims this fact with an enthusiastic declaration that his is a genuine Stradivarius, dated "Seventeen Hundred," and so on. As a matter of fact, most of these instruments are mere factory fiddles with little or no value. They have, printed in small type on separate labels or at the bottom of the crude "Strad" labels, the statement "Made in Germany," or whatever the country in which they were made.

It is strange, indeed, that so many persons, otherwise fairly well educated, ignore the fact that Stradivarius and most of his pupils worked in Cremona, Italy, and towns adjoining. Strange, also, that they fail to notice the cheap, hard, shellac-like varnish and poor grain of wood that invariably go with the average run of these violins. The general excellence of the Cremona masterpieces had not spread very far before inferior imitations began to flood the market. In those days there were no patent laws to protect edited, interesting, appropriate, and not too the craftsman and the public from this nefarious

It is far better for a student to purchase a new instrument from a reputable dealer who sells the brand his work with his own name, than to take chances on crude workmanship of doubtful our convenience. They are available on request.

origin. It is true that some factory-made products

of a lasting musical structure.

violins which have been in their families also true that many of them can be corrected by expert violin-makers and made into fine violins. This is true because the right kind of wood was used-more by accident than by design.

Many good, conscientious craftsmen today have a hard time selling their work because of the mistaken idea, so prevalent, that "anything is good enough to learn on." Many young students are compelled to practice on inferior instruments presented to them by well-meaning but ignorant relatives who are anxious to preserve a family heirloom

However, if an old violin comes into your hands and you have reason to believe it is worth salvaging, have it examined by a disinterested expert. He will inform you as to its correct construction, tone, and so on. He will tell you whether it can be reconstructed and made into something worth while. In all probability, it will prove a little more than worthless.

Teachers should make it a point to acquire the necessary knowledge that will enable them, above all things, to select a proper instrument for a pupil. Only by so doing can one be successful. If an artist cannot properly interpret "The Language of the Soul" on a poor violin, a pupil cannot hope to acquire even the fundamentals.

A good teacher, a good instrument, average intellect, and hard work are the four cornerstones

THE ETUDE

The Practice of Thirds

"I have quite a lot of trouble playing rapid passages in thirds, such as appear in the Sibelius "Concerto" and in "Pa-ganini's 24th Caprice (Auer edition). Former teachers have suggested practice ma-terial, but improvement does not come. Can you suggest how I may overcome this difficulty?"-Pvt. S. C., North Carolina.

Bravo, Pvt. S.C.! It is heartening to hear from a man in the Service who is so interested in his violin that he is willing to give his well-earned leisure to overcoming a specific difficulty. It augurs well for your musical future, and I am sure you are no worse a soldier for your intelligent interest in violin playing Your question is valuable, for it brings

un a principle that is essential to good practice and good teaching-none other, in fact, than the famous Napoleonic principle of "Divide and Conquer." In violin playing, most technical problems are the result, not of one single difficulty, but of the close association of two or more separate difficulties. A passage of thirds is an excellent example of this. for here three problems are combined: (1) the correct raising and dropping of the fingers in any one position: (2) the change of position on the same pair of strings; and (3) the change of position when crossing strings, If you are willing to devote twenty minutes a day for three months to mastering these senerate difficulties, you should be able to play any passage of thirds with ease at the end

Your approach should be as follows: For the first month, practice in one position at a time, using each pair of strings and all possible combinations of major and minor thirds, for example,



Use the first five positions-going higher on the A and E strings, if you wishpracticing very slowly at first, so that your hand may be both strong and relaxed, Later, gradually increase the speed. By the end of the month you should combinations of thirds you will find more difficult than others; give special attenmust not allow yourself even one scale third fingers on the strings when you in thirds; you must not be tempted to play a passage "to see if it has improved." up every two or three days to see if they of such exercises as: are sprouting! It will help if you write out a list of the various combinations of thirds, and refer to it now and then.

Always remember, when you are playing any exercise or passage in thirds, that your left thumb must be lying back along the underside of the neck-the In an ascending passage, always have violin. This position of the hand and arm is essential to fluency in thirds.

Your second month should be devoted to the change of position on the same strings as you can. Here again use each strings, thus:



The Violinist's Forum

A Clearing House for Violin Problems

Conducted by

Harold Berkley

accuracy

and Conductor the first position he should be given the

first type of exercise, slowly and in its

simplest form, and kept at it recurrently

until he is well acquainted with the third

position, when the second type can be

introduced. This, together with the first

type, should be practiced, off and on,

until the two combined can be played

with facility. Then the student should

take up the third type, spending at least

three months on it before combining it

with the other two. If this approach is

followed, thirds will be no difficulty to

the pupil by the time he is ready for

Kreutzer; indeed, he will probably be

able to play them with almost automatic

Practice your thirds with patience and

concentration of mind, Pvt. S.C., and I

think that in three months you will be

surprised at the ease with which you can

play passages that have hitherto been

difficult. Let me hear from you then, and

A Bow Arm "Tremor"

"tremor" in my bow arm, and often a feeling of helplessness in the arm when

of the muscles of the upper arm. I have

tried osteopathic treatment without result

treatment that would help?"-A. B., Ohio

You are not alone in your difficulty,

and some spend large sums of money

with doctors and osteopaths trying to get

rid of it. In nine cases out of ten, how-

schooling, it is difficult for me to give

gest that you review the fundamentals

"For years I have been troubled with a

play at the frog of the bow. Sustained lowing is often interrupted by a twitching

in the meantime-Good Luck!

Can you advise any "massage"



No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Practice this slowly until any suggestion of a slide is eliminated: then gradually increase the speed until you can perform the forward and backward movement (Ex. 2 E) in sixteenths with clarity and true intonation, at a tempo of about j=66. Practice shifting between the first and third, second and fourth, third and fifth positions, using each pair of strings and all possible combinations of major have developed a good double trill. Some and minor intervals. In each of these three types of exercises, practice of different intervals is an essential ingredient tion to these. During this month you of success. Be sure to keep your first and

> use the second and fourth. Crossing the strings should be your ever, the root of the trouble is in the

knuckle of the first finger being free of your first and third fingers over the the neck-and your elbow well under the strings on which they are to play; in a descending passage, prepare the second and fourth fingers in a similar manner. Always keep your fingers as near the pair of strings, various interval combinations, and all positions up to the fifth. It is in this manner that thirds should

be taught to young students-who usually have no real preparation for them until the Kreutzer "Studies" are taken up. As soon as a student is "solid" in

Can you easily play a rapid détaché at the frog of the bow, using the wrist and fingers only, and keeping your elbow at the level of the frog? If not, you should develop it, starting slowly at first and being sure that your arm, though motionless, is not rigid or tense. Also practice a similar exercise, taking the

manner:

Music and Study

bility in every exercise you try.

ticular attention to relaxation and flexi-

using the momentary pause to relax hand and arm completely. Have you a fluent control of the Whole Bow Martelé in a passage which skips strings? If you have any doubt, take the seventh study of Kreutzer or the eleventh of Mazas and play it in the following

bow off the string after each stroke, and

信取り、pronjapa,カックッカッ

W.B. W.B. W.B. W.B. You should be able to produce a fiery

accent and to take the entire length of the bow with great rapidity. If the results are not satisfacory, take about half the bow rapidly and then slow up somewhat so that you may observe the position of your arm and hand, keeping in mind that this must be done with complete relaxation, As you enter the lower half of the bow on the Up stroke, your elbow should rise until-at the end of the stroke-it is at the same level as the frog of the bow. The crossing to the lower string should be made by fleving the fingers (particularly the fourth) and rolling the forearm slightly towards you in the elbow joint. As you make the Down bow, you should feel that the first half of the bow is being drawn entirely from the shoulder, the stroke being prolonged from the elbow joint after the middle of the bow is passed. There is no finer exercise than this for developing coordination of the entire bow arm; and if complete coordination is present, stiffness, and consequently trembling, are not likely to occur.

In addition to the foregoing exercises, concentrate your mind on tone quality. Take a scale, or an exercise in notes of even length, and play it with whole bows of two or three seconds' duration. Use Many violinists have the same trouble, the vibrato, connect one tone with the next without any break, and endeavor to get the freest, most sensuous, most beautiful quality of tone you can imagine. The very concept of a free and relaxed If you plant bulbs you cannot pull them concern for the third month. Make use player's bowing technique. It may well be tone will tend to relax your bow arm. so in your case. Knowing nothing of your After a few days, lengthen the duration age, your stage of advancement, or your of each stroke a little; later, lengthen it some more-until you are holding each you concrete advice; but I would sug- tone for eight or ten seconds. At the first sign of tremor or twitching, put your of your right-arm technic, giving par- bow down and allow your arm to drop, completely relaxed, at your side.

Your trouble is evidently of long standing, and it may be that you have developed a chronic muscular cramp in your arm or back. If you can find an osteopath who knows something about violin playing, I would suggest that you consult him. If he says there is no cramp, you can rest assured that the trouble lies in your technique-and therefore can be easily remedied. If a cramp is present, he can help you get rid of it. Try out these exercises and suggestions for a month or six weeks, and then

let me hear from you again.

ANNOUNCEMENT

"The Violinist's Forum," conducted by Harold Berkley, will appear every other month, and will deal with matters pertaining to violin teaching, violin playing, and the interpretation of violin music. It is hoped that our readers will take full advantage of this new department.

About Octaves and Technique

Q. 1. Since reading a recent article on octaves in The Erwes I have gotten into a terrible state. The author explicitly explains how to play octaves, but he merely easys that the third and fourth fingers should be held high enough to avoid striking limer keys. He did not say that fingers ling limer keys. He did not say that fingers should be curved. I seem naturally to want to use the balls of my fingers rather than to use the pails of my fingers rather that the ends, and this makes my hand appea

In a book entitled "Piano Playing," by Josef Hofmann, he definitely illustrates curved fingers. However, I have some more recent pictures of him and his little finger recent pictures of him and his little finger in every instance appears straight, and in one snap he has his hands spread out as 'hough for octaves, and one hand has the second and third fingers curved and the other hand is flat. How do you explain all

2. I am not a professional planist, I have no teacher, and I am not at all sure why I continue to struggle as I do. Besides I've gotten frightfully technic-conscious. Is this a bad sign?—V, P.

A. 1. The human hand varies so greatly in size that there is no one prescription is a terrible state of affairs, in fact noththat will enable everyone to play octaves, ing could be worse-artistically speaking, The second, third, and fourth fingers must of course be held high enough to some fine teacher. Learning to play the avoid striking inner keys, but just how plane is difficult enough under the best high they should be held and how much of circumstances, but to struggle along they must be curved depends almost by yourself without guidance, correction, altogether upon their length. You may and inspiration must be a heart-breaking recall that THE ETUDE article was pre- experience. However, if you can't possibly ceded by an editorial note which read study under a fine teacher, I urge you in part: "It is also not assumed that this nevertheless to continue your struggle is the one and only way in which a fine But make up your mind that some day piano technic can be required. As an you are going to work under a master Irish philosopher once remarked, "There teacher—even though only for a summer are more ways of killing a cat than by kissing it to death!"

It is impossible for me to give you any adequate advice by letter concerning the position of your own hands. I have consulted several fine piano teachers and they seem to agree that in the case of each individual student the teacher must help him to find the most comfortable hand position with which he is able to play octaves clearly, with the required speed, in the various styles, and with as great relaxation as possible. Whether you use the balls or the ends of your fingers should not make much difference provided you get the requisite effect, although piano teachers often seem to have strong convictions about this matter. The inconsistencies among the various pictures of Josef Hofmann's hands might be explained by the fact that he wrote his book thirty-five years ago and in all likelihood he has changed his mind about all sorts of things since that time!

2. As to your mental attitude toward piano study, I can only tell you that other words, your recling and under amount or said an outer person can according to must have gone beyond quire, yet his learning is actually apt you want to go much farther than this, and planists perform, through reading your ability to express yourself and to go faster than that of a child, so first of advise you to plan for two or three about both instruments and talking with your ability to express yourself and to go laster man tant or a cmue, so it so a savise you to plan for two or three therefore you will probably have to over- you have a good mand, if you are sensitively and in this length of time various harpists and planists, and by inside. But this must be a temporary is every reason to believe that you will really elective emotional outlet. In ademphasis only. There is no such thing be able to do enough with music to dedition to lessons and practice, I advise I am sorry I cannot give you more emphass only. There is no such time or ease to one enough with minus to not as technic for its own sake. Fechinio-or its deep satisfaction from the expert you to get a copy of a book that was definite advice, but here as in all other a such as the contraction of the contraction

Questions and Answers

A Music Information Service

Conducted by

Karl W. Gehrkens

Professor Emeritus Oberlin College Music Editor, Webster's New International Dictionary



and address of the inquirer. Only initials, or pseudonym given, will be published.

teach technic for its own sake; and some students become so engrossed in the study of technic that they entirely lose sight of the beauty of the music. This It is too bad you can't study under

feels inwardly-it frees him, as it were.

But some plano teachers apparently

Q. I have read with much interest and Ye. I have read with much interest and have often thought how enlightening it would be to have your advice and comments as to whether a man thirty-eight refer of an any night to expect that even years of diligent work he could play the plano respectably well.

Can a Man of Thirty-eight

Learn to Play?

The writer has lived a varied and interesting life, but it has not been completeesting life, but if has not been complete-something very vital is missing, and he is quite certain that it has to write and monitorial outlets. Being engued in me-nering work, yet being also of a temper-mental, sensitive, and keenly observant and impressive nature, I find occasionally a strenous conflict which sometimes takes days to wear itself off. I love good music almost more than anything else, and when almost more than anything else, and when these "lows" strike I find relief in attending a good concert or recital. It is regret-table that I have never studied music. I feel that I have music in me, if it could only be brought out. Will you advise me?

plano study, I can omy tell you that a same is sponsed to modelline there can be no success without struggle and I advise you and any others like of concentrated practice each day, by deep emotion is decidedly less. Each inthere can be no success without struggle sunt; attreet you must a success without struggle sunt; attreet you must a success without struggle sunt; attreet you must be successed as you when may happen to read this reply the end of a year you might be able to strument stands for something unique. department of life. You are probably to give music a good try. People used to good try. People used to good try. Beople u department of the Property of the but rescaled to the but rescaled Over-conserved of technic occurse your must decide on the one or the other may be a limit to the self-ready source and the other conserved on the one or the other may be a limit to the self-ready source and the other conserved on the one or the other may be a limit to the self-ready source and the other conserved on the one or the other conserved on the one or the other conserved on the one or the other conserved on the other conser mechanical aniity is macequate for the our psychologists into the issue and in such a state of the our psychologists in the state of the outpersion of your musical feelings. In though there may be a limit to the siderable satisfaction from your own only after coming to know them both Shressin of your mission recasts and undermount of skill an older person can playing. But your letter indicates that lather well-through hearing harpide therefore you will probabily have to overyou have a soon minute, a you may a soon of the
emphasize mechanics for awalle until you
two and at least fairly intuitive, and if you ought to be able to acquire sufficient
becoming somewhat familiar with the emphasize mechanics for awhite until you feel you hands are reasonably fields, there skill so that must would come to be a literature of both instruments by means to believe the same to acquire sumdent becoming somewhat raminar where the same to acquire sumdent becoming somewhat raminar where the same to acquire sumdent becoming somewhat raminar where the same to acquire sumdent becoming somewhat raminar where the same to acquire sumdent becoming somewhat raminar where the same to acquire sumdent become to be a literature of both instruments by means become free to express wast you see your make are command, see that you will really effective emotional outlet. In ad- of recordings.

standpoint of a critical listener.

take, this is of course problematical, de- want from the animal. Likewise in the pending on all sorts of factors with case of harp and plano. They are quite quality of the teaching, your own ability function. The harp is more apt to be used to concentrate, the length of the daily in an orchestra, it is full of romance, it practice period, the amount of perse- is difficult enough to challenge the finest verance shown, and the like. In general musician, But the solo literature of the I should say that if you have a good harp is decidedly limited as compared A. Your case is typical of thousands, teacher and can put in at least an hour with the plane, and its capacity to evoke as technic for its own sake. Technic-or five desy satisfaction from the capture you to get a topy or a book that was definite advice, but here as in an one-mechanics," as I prefer to call it—is of the capture of the use only because it gives the player are series or pulse periodinates, one state where the state of the playing with the state of the joy that a person feels in playing —written by a man who found out all take the consequences.

sorts of interesting things about plane study. I am sure you would be able to secure this book from the publishers of THE ETUDE even though I cannot at this moment find my own copy. I probably loaned it to someone like yourselfs

What is the Correct Tempo?

Q. Will you please tell me the correct tempo for the various sections of Chopin's Scherzo in B-flat minor?—A. D. B.

A. A good basic tempo is J. = 88, But this piece has many tempo modifications and must by no means be played at a rigid rate throughout. Follow carefully all such indications as riten., slentando calando, stretto, and so on. The chief changes in basic tempo occur at the sections marked (1) con anima-faster-(2) sostenuto—slower here, until leggiero is reached, at which place resume the original tempo; (3) in the last fortyeight measures of the piece make a constant accelerando, getting faster and faster until the very end.

Piano or Harn

O. Will you kindly give me an honest when I must concentrate on one instrument on the opposite instrumer

on the opposite instrument. So now I am asking your advice.

First, I am a girl, and a harp is a girl; anstrument and it is used in the orchestra. But if one is an excellent enough musician he can be a soloist on the piano. I like the two instruments equally well, but I must

A. Your questions are essentially as follows: (1) Can a woman become an artist? and (2) Which shall I study, plano or harp? To the first question I answer with an unqualified yes. Plenty of women have become great concert artists, and if you have the requisite musical and intellectual ability, and if you have the character and determination to sacrifice almost everything else to a career, then you may look forward to being a public performer.

The second part of your question is much more difficult and it cannot be an instrument even though his perform- answered so categorically. It is like askance may not be impeccable from the ing me which is better, a horse or a As to the length of time that it would a question that it depends on what you cow, and of course I should reply to such which I am not familiar, such as the different and each has its own peculiar

"mechanics," as I prefer to call it—is of ence. I am not or course summang in use only because it gives the player the terms of public performance, but rather was called "Playing the Plano for Pun" the final decision for himself—and then

Music and Study Mex - Cal Control and Mining

The Process of Weight Release in Piano Playing

Tobios Matthay occupies an altogether unusual position in the European world of music. His major work has been confined to England where he has developed a distinctive method of in struction for the pianoforte based upon entirely original approach to the subject. Matthay was born in London on February 19, 1858. He studied piano at the Royal Academy of Music under Dorrell, MacFarren, Bennett, Prout, and Sir Arthur Sulli Irene Scharrer, York Bowen, and also many Americans, He has written numerous books upon piano playing, the best known of which are "The Act of Touch," "Musical Interpretation," and "The Visible and Invisible in Piano Playing."—EDITOR'S NOTE.

by Jobias Matthay

Eminent English Teacher of Pianoforte

T HAVE BEEN ASKED to answer certain questions relative to "weight-touch" in pianoforte playing, and gladly do so.

Some recent writers have mistakenly essayed to go further than I have done in my books, and have gone far out of their way to try to make others believe that one can influence the operation of a muscle by focusing one's thought upon that muscle. To me, this strongly suggests "eye-

wash." Many students, however, do want to know how the actual process of "weight-release" is effected and how it is gauged Also they would like to know how this process gives such amazing certainty of control.

Well, the first thing to realize definitely is that one can never provoke a muscle to contract or relax by commanding the muscle thus to act. If you are not convinced, try it yourself. Permit your forearm to rest comfortably upon a table, Now, command the muscles to move, or command any particular muscle to move. You will soon discover that it is as impossible to cause movement directly as it is to cause the pupils of your eyes to grow smaller or larger through commanding them to obey you.

Now, with your arm in the same position, command your forefinger to rise. Instantly it obeys your will, and you suddenly realize that you are deal-

DECEMBER, 1943

ing with members such as your fingers, your hands, your forearm, your arm, and that the muscles which operate them coordinate in the providing the pupil with what may be the most marvelous way designed by nature.

books on piano playing, and lecturers upon the art, talking learnedly and pedantically upon this or that muscle. This may give the student a kind of pseudo-knowledge of anatomy, but it will not improve his piano playing one whit. Therefore it is quite useless, and in fact harmful, to try to

which are concerned in piano playing. Of the dition. That is the only way, and it is therefore million-and-one things with which the music student must concern himself, please, please do not ask him to carry along the burden of a complicated knowledge of muscles. One modern author on technic goes so far wrong as to rely on pictures of the muscles implicated. It may be interesting to see them, but it is quite useless pedagogically.

In my "Piano Fallacies of To-day" I have expressed this in the following manner:

a matter of Psychology all along."

How, then, do we effect weight-release? It is a matter of eliminating to the proper degree the muscular action which holds up the arm. For instance, to exert the thumb inwards, it is of no use making yourself aware that it is the muscle at the base of the thumb that helps in the process; the only result will be that you will stiffen the limb! The main reason why "weight-touch" is so effective is that its use eliminates stiffness,

and, therefore, defeatism in our

An Act of Omission

Weight-release is effected by an act of omission, Omit, leave out, eliminate-to the required extent-the up-holding action of the arm for the duration of key descent. Thus the arm then forms a weight-basis for the momentary action of finger and hand against the descending key; but this does not necessarily in the least implicate any arm movement during the combined process. Obviously it gives certainty and ease, because it eliminates all disturbing and defeative action, and thus enables one to gauge key-resistance and the required force accurately.

With regard to "Weight versus Muscular Initiative" I have said before that nowadays I do not worry the pupil about this distinction except in cases of persistent stiffness, when presenta-

tion of it in this light might help.

There is, of course, no such thing as any muscular change "initiated" by the muscles themselves, either as action or relaxation. It is, however, sometimes a useful figure of speech. Only the brain or the spine can "initiate" anything, and they themselves are useless without the ultimate prompting by musical feeling and intention

Certainly, when I "think" the double process of weight-touch (with its muscular exertion of the hand and fingers along with the relaxation of the arm as weight) as being called into cooperation either in its (Continued on Page 826)



Tobias Matthay and two of his famous pupils "Indeed, it is futile to try to teach touch-

actions, or any other gymnastic proficiency, by

precise possible catalogue of the localities of the

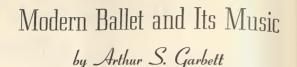
concerned muscles, since it is impossible for us Angtomy or Pedggogy? to induce any muscle to act by trying directly to Notwithstanding all this we find writers of will its action, and we can only obtain its cooperation by willing the requisite limb-actions and relaxations. Knowledge of the required exertions and passivities of the various portions of the limb is the only knowledge that will help us. All we can do is to learn to recognize and remember the sensations which accompany the think of this or that particular muscle or muscles desirable and undesirable changes of limb con-

HEN THE MUSICAL HISTORY of OUR times comes to be written, an important and colorful section will be devoted to the modern ballet. Our pictorial, dancing age is one of light and color, music and motion, as never before; and at the turn of the century the keynote of this development was struck by the magical achievements of Diaghileff and his Russian Ballet

True, the coming of the screen-arts with technicolor, speech, and music have enormously augmented popular interest in the combined arts: but without offense to the movie fans it may be truly said that the dancing incidental to such productions emphasizes the physical and acrobatic aspects, while modern ballet attempts to maintain those higher levels in which dancing and mime interpret life and the subjective emotions. The difference between these two levels reveals itself in the music appropriate to each. So far the screen has produced nothing to equal the ballets of Stravinsky, Ravel, and others, following the earlier achievements of Delibes. Tschaikowsky, Borodine, and their kind,

Two elements distinguish the modern ballet as initiated by Diaghileff: First, the sympathetic collaboration of all the arts and artists concerned in preparation and production; and second, the special emphasis placed on music as the inspirational source, rather than as the servile accompaniment of spectacle or star-performance. This differentiates modern ballet from that of the past as well as from the screen arts.

The principles of modern ballet were laid down by Michel Fokine, Diaghileff's choreographer, who was an able musician as well as a dancer. He said, while still a student in St. Petersburg, "Dancing should be interpretative. It should not degenerate into mere gymnastics. . . . For such interpretative dancing, the music must be equally



complete unity of expression, a unity which is made up of harmonious blending of the three elements-music, painting, and the plastic art."

These and other precepts were ignored at the time by the Imperial Theater in St. Petersburg (Leningrad), but were accepted wholeheartedly by Diaghileff and his co-workers, by Stravinsky, by such painters and masters of decor as Alexandre Benois and Leon Bakst, and by the dancers. Nijinsky, Anna Pavlova, and others

The Inspiration for "Petrouchka"

Many of the ballets originated in a musical idea. Stravinsky tells how the idea for "Petrouchka" came to him while composing a musical work of another kind. "I had in mind a distinct picture of a puppet suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggi. The orchestra in turn retaliates with menacing trumpet blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet.'

This idea he took to Benois and together they went to Diaghileff with it. The entire staff then

worked over it at innumerable meetings, usually over the dinner table, for Diaghileff believed that harmony and hospitality went together. Each of those concerned thoroughly understood the problems of the theatre and of his associates as well as those of his own. Similar circumstances attended the inception of all the ballets produced by Diaghileff, including Stravinsky's "Firebird" and "Sacre de Printemps," with music familiar now to all as part of the symphonic repertoire.

The history of the ballet since the days of Louis XIV has been, until recently, somewhat vague. It is largely traditional. In a small book called "Ballet," Arnold Haskell says, "Music has its score, the drama its book, and the paintings of the past can be seen on the walls of museums and to a certain extent in repro-

inspired." And again: "The ballet must have its original classical or mythological period followed by Romantic, National, Impressionist periods, and so forth. It came into association with opera, especially in France, but also had a life of its own, fostered by an Academy of Dancing founded by Louis XIV, later merged into the school attached to the Grand Opera.

Certain conventions had to be established or accepted, and steps such as the pirouette and the toe dance gave the ballet its own kind of virtuosity. In time, the star-system came in and as in opera, at the expense of the music. This was often selected at random to suit the exhibitionist dancers. There was little thought for unity of design or of feeling. Such ballets were mere divertissements, akin to musical comedy or

At first all dancers were male and often masked. Ladies of the court had danced at Versailles, but their example was not immediately followed. Costumes for women were a problem, for hoop-skirts were in vogue and ladies' underwear was mostly hardware. This was a weighty consideration in dancing, and simulations of aerial flight forced the use of pulleys and wires before fairies or angels could get off the ground. Innovations were resented on grounds of purity, but skirts were gradually shortened and relieved of ballast until at last one Maillot dared to introduce tights. These met with such favor that even the Pope permitted them in theaters under his jurisdiction. His Holiness insisted, however, that pink or flesh-tints must be avoided in favor of a celestial blue. No really satisfactory costume for ballerinas was achieved until the American Isadora Duncan introduced flowing drapes and bare

The Turning Point

The turning-point in ballet history came in 1830 when "La Sylphide" (not to be confused with Fokine's "Les Sylphides") ushered in the romantic movement. It was the first of many ballets in which sylphs, fauns, satyrs, and other supernatural beings mingled in the affairs of mortal lovers. Diaghileff revived it with success.

The great landmark of this kind was "Giselle. produced in 1841, with music by Adolphe Adam. It is the only ballet of this period to come down to us intact and has become the "Hamlet" of the dancing sorority. All ballerinas aspire to enact the role. The story was provided by no less than Theophile Gautier, and was derived from a legend described by Heine concerning the "Wilis." These ductions. Ballet enjoys no are affianced maidens who die before marriage. such advantages. The tradition is handed down from men to destruction by dancing them to death. On the night of her first resurrection, Giselle is In general, the history fol- forced to attempt this in the case of her earthly lows that of music in having sweetheart, though love (Continued on Page 826)

THE ETUDE



MILADA MLADOVA AND CHRIS VOLKOFF

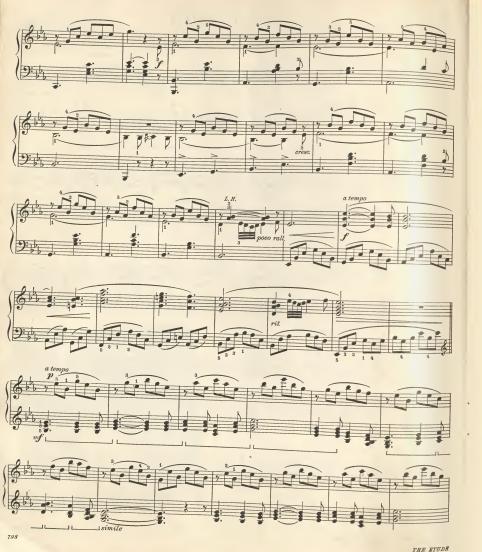
In the sensational new ballet with the highly successful revival of Franz Lehár's "The Merry Widow" in New York, produced under the musical direction of Robert Stotz.

O HOLY NIGHT!

Adolphe (-Charles) Adam (1803-1856) in his own day in Paris was one of the most successful writers of light operas, the best known of which was "Le Postillon de Longjumeau," which is still heard in the French capital. Adam taught at the Paris Conservatoire for several years. His best known



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AIR From the "WATER MUSIC"

From the "WATER MUSIC"

Before George II became King of England, he was Elector of the German province of Hanover. He gave Handel, his court organist; permission to visit England. Handel failed to return and the Elector was enraged. Tradition has it that when George became King of England, Handel sought to pacify him with the "Water Music" (twenty-one movements), written as a kind of musical sop for a procession of regal barges on the Thames. More recent research points to the fact that the music was played first at a court banquet and that George liked it so much he ordered it to be repeated.

G. F. HANDEL

Transcribed by Gilbert Beard



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BAGATELLE
From ELEVEN NEW BAGATELLES

Composed in 1823, this is one of a set of eleven bagatelles published between 1821 and 1828. Beethoven evidently liked the idea of the bagatelle, as he wrote twenty-six in all, one of which, the famous *Pir**Risee**(posthamous)**perhaps is the most widely played of his piano works. The word "bagatelle" signified a trifle and in Beethoven's mind this probably referred to an improvization lightly tossed off without too great seriousness.



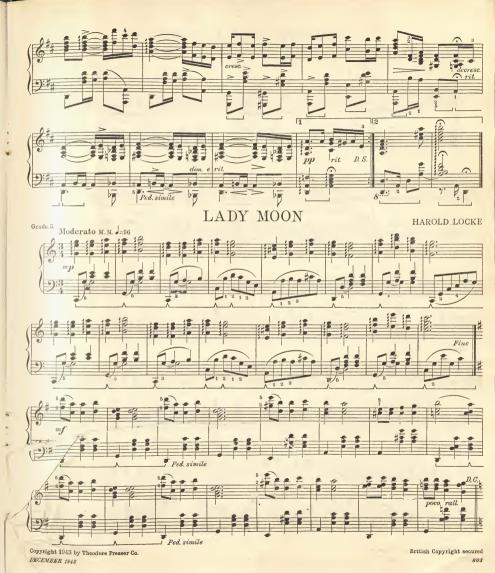
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TANGO CUBANO CUBAN TANGO

Do not judge this piece until you have learned it thoroughly and have become infected with its suave and ingratiating rhythms. Make the hands play as ductists. The left hand part is far more than an accompaniment; therefore let it converse musically with the right hand. Grade 5.



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AT THE ICE CARNIVAL

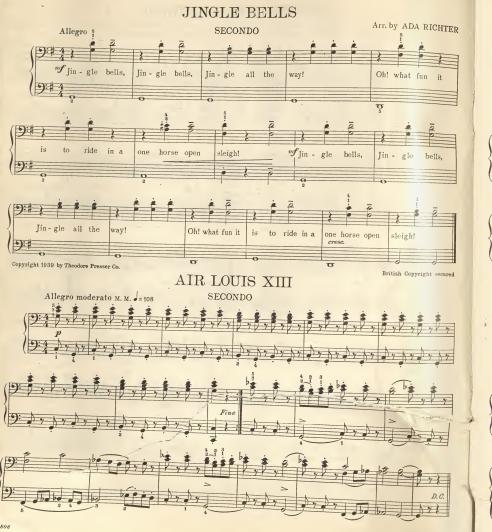


SNOW WHITE FLOWER A very attractive melody, dissimilar to but suggesting one of the most successful of all pieces for the piano, The Shepherd Boy by Wilson, which for years was a part of the domestic repertory of thousands of amateur pianists. Play the piece pensively, retaining the swing of the rhythm. Grade 4. FRANK GREY Andante moderato espressivo M.M. - . = 54 mf poco più mosso mf a tempo

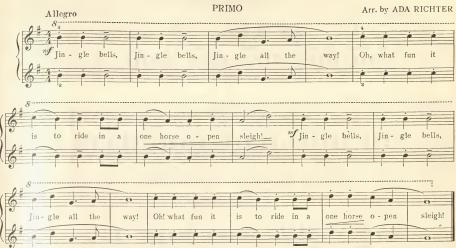
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JINGLE BELLS



AIR LOUIS XIII



THE ETUDE



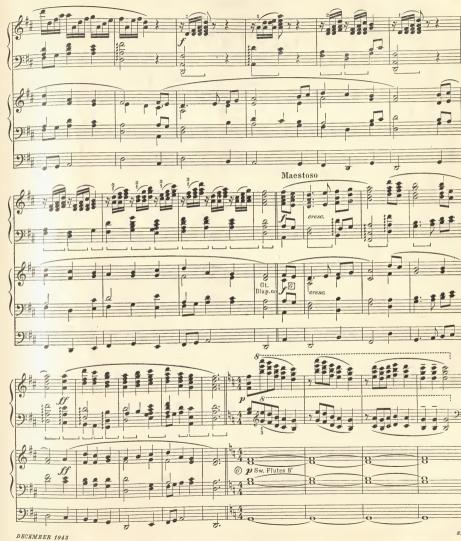


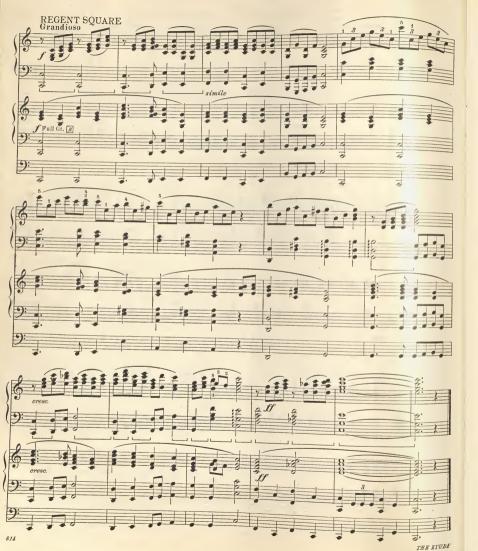


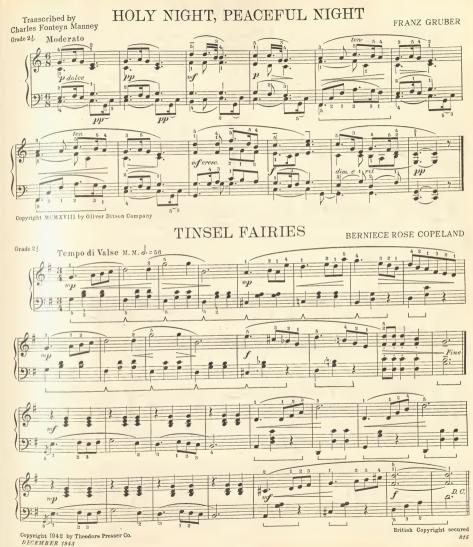


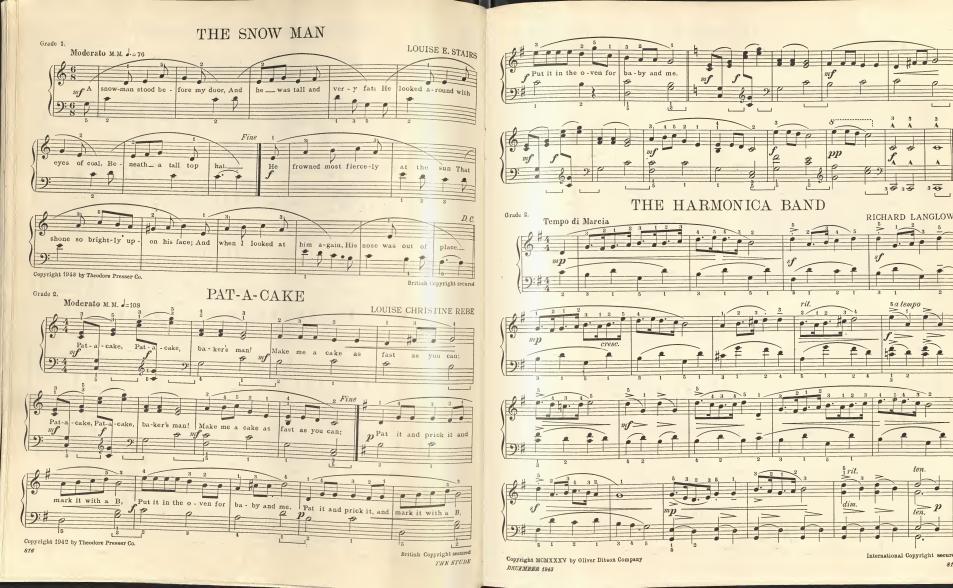
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PRELUDE

With lesson by Dr. Guy Maier on opposite page



The Technic of the Month

Conducted by Guy Maier

Prelude in B Major (No. 11) by Frédéric Chopin

pastels, sharp line drawings, vivid and its repetitions in Measures 6, 18, characterizations, brilliant splashes of and 22 with slight hesitation; and be color-miscellaneous memoranda of sure to reiterate very sensitively this all kinds. One of the briefest sketches, lovely motive in the third measure the Prelude in B major, is like a fall- which, with variations, appears no ing star dissolved into tone, its in- less than eleven times: candescent beauty, alas, too swiftly melted. At first its contours must be etched with utmost clarity, giving way in the end to soft, shimmering stardarkness. Only in the final measures is the slightest hint of slowing-up a slight stress on the third beat of permissible; Chopin himself has not the measure, each time turning the indicated a ritardando. Here the mu- grace note into a fresh burst of color sic itself slows up, both in design and notation; consequently, an added ri- mordent variation occurs in Meastardando is not only unnecessary but ures 15, 16, 19, and 20, play it as a

Although the Prelude is to be played legato, it should also be practiced very lightly with bright non-legato touch, and with featherweight elbow tip. This will insure clarity and ease versus the muddiness and "squeeze" fingering) resulting from the excessive overlapping legato advocated by some edimeter as well as in six-eight.

HE CHOPIN PRELUDES are like Much of the charm of the Prelude an artist's portfolio of finished comes from subtle rubato, such as and unfinished sketches, soft playing the second-measure motive



This motive should be played with as the star falls and melts. When the triplet thus:

(note especially the recommended

Use plenty of damper and soft pedal throughout. Play the Prelude as brisktions. For further smoothness I advise ly as possible, for it must be finished practicing the Prelude in three-four in thirty seconds or less-already quite long for a falling star!

Don't Wreck-Build

(Continued from Page 785).

harmful. Either it gives the pupil an Better results will be obtained by exalted idea of his own ability, lead- assigning new material. ing him to believe the road will be easy, or else it makes him think the instructor is insincere or incompe-

What a pupil has already learned.

requests only minor alterations, it

DECEMBER, 1943

pupil may have and veil his short- will leave the impression that he is easting slurs upon a rival, which is Exaggerated praise is generally unethical and absolutely unfruitful.

Inopportune Criticisms

Constant interruptions in the middle of a piece make the lesson jerky When a pupil comes from another and unrestful. Even worse, they crestudio bringing unfinished work, it is ate nervous strain and tension. It is usually inadvisable to attempt to less confusing and embarrassing to complete it. No two pedagogs teach a the pupil to wait until the end to dispiece in exactly the same way. If a cuss necessary improvements. If a teacher begins to mix his own ideas pupil makes numerous errors in with those of someone else, he is notes, rhythm, or fingering, it will, of likely to run into a stone wall. Noth- course, be advisable to stop him. In ing is more difficult than to change such a case, it will be efficacious to "practice" at the lesson. Take a Then too, even though a teacher phrase slowly, rectify the mistakes, (Continued on Page 822)

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Singing with Philosophy

(Continued from Page 786)

middle voice most nearly approximates the natural speaking voice. If the middle voice is in good order, the high tones and the low tones fol-singer gradually learns which forms please! Many singers who know the low naturally. It is physically unbelong to him and which are alien to note are quite indifferent about the sound and musically unwise to strive his interpretative and musical pow- word. The result is a foozled start." for range for its own sake. Watch ers. In other words, he learns his own magic. Further, there must be per- explore all kinds of music before he fect evenness between the different is in a position to know where his shows in proceeding from low to mid- And once he has learned what he dle registers, or from middle to high, basic vocal emission is faulty.

Breath Conservation Important

to be essential is the capacity and cause some other singer makes a the budgeting of the breath. Ca- great success with it-if it is not pacity can be developed by sound essentially his own song. Build your breathing exercises—which, inciden- career in terms of your own powers tally, should be practiced before any rather than according to the pattern work in actual singing is begun. The of someone else's success. It is a matter of budgeting the breath re- known historic fact that one of the quires careful thought. The singer greatest crops of ruined tenor voices should learn to analyze each song in vocal history followed the Caruso he sings and to discover just where era-because other tenors, who had its climax lies. Both musically and different powers and abilities from emotionally, each song builds up to those of Caruso, persisted in using a climax. Determine where this climax occurs, and build towards it, as he did. Not that there was anyreleasing most breath at its peak, thing basically wrong in Caruso's and keeping the preceding and sub- methods-quite the reverse! But the sequent phrases in balanced pro- methods that suited him were unique, portion. This, of course, requires as was his voice and his art; others, thought. The actual matter of how in imitating him, passed the frontiers much breath to give on each phrase of their own limitations and got lost. depends, of course, on individual in- In all branches of vocal work-learn terpretation as well as on individual to think clearly and then to proceed capacity. On the whole, however, I with philosophy!" may say that the firmer the support of the breath, the easier the emissions become. Again, the vocalized tone should ride on the firmly supported breath, naturally and freely. Never should there be any pushing or forcing, beyond the natural bellows-like push of the great abdominal muscles themselves. The trick, perhaps, is to learn to sing, not with the breath but over it, in a large, free arching of tone that feels per- we listen to a choir that starts

"The wise vocalist begins each "The wise vocalist begins each into the state of the stat day's work with scales—and ne sings in the day, before he "It is attainable only in proportion and N_i ," W and B_i , J (this must be 10 P.M. on Sundays to 1:30 to 2:30 them early in the day, perore ne II is exeminate only in the property of the units brought out adequately on it sounds PAM, EWT. has done much taking of any other. It sources singing, and while the voice is still of a choir," With unanimity there like ch, which has no resonance); fresh, natural, and free. The vocal- must be no hesitation, no mumbling, hard G; Z. fresh, natural, and free. The vocalising that is done on a fresh voice no lethargy. Everything must be
Some of the most resonant conthe best in music past and present,
the past and the p

"As to the ultimate success one or backwardness. They must not feel L, R, and V.

all, the singer must explore the his- of a song will be bungled.

the middle voice carefully, and the limitations. This is of the greatest is ragged in the extreme, and the range will seem to develop as if by importance. The young singer must resulting attitude on the part of the registers of range. If the least break strongest (and weakest!) points lie. If the opening of a song is sure, can and cannot do to advantage, he should profit from his discovery. One of the greatest mistakes a singer can make is to attempt a "The other point which I believe song because it is 'the rage' or be-

A Few Corrections

for Flat Singing

(Continued from Page 787)

as expressive of joy; do-fa of contentment; do-sol of power and do-la of Beethoven. The programs begin

sheepcote; but the human voice is thus degraded. Straight, pure tones are difficult to attain for beginners; free arching of tone that feels per we used to a second to the feel per we used to a second to the feel per we used to a second to the feel per we used to a second to the feel per we used to the fee feetly relaxed. This can be accomtogether and deploying confidently,
stantly strive to keep this goal in
Opera Auditions, 230 Park Ave. New plished only if the basic support of wneums and users and users of the breath is firm and sure. Singing advancing, retiring and finally contributed the breath is firm and sure. Singing advancing, retiring and finally contributed the breath is firm and sure. Singing advancing, retiring and finally contributed to the breath is firm and sure. Singing advancing, retiring and finally contributed to the breath is firm and sure. Singing advancing, retiring and finally contributed to the breath is firm and sure. Singing advancing, retiring and finally contributed to the breath is firm and sure. Singing advancing, retiring and finally contributed to the breath is firm and sure. Singing advancing, retiring and finally contributed to the breath is firm and sure. Singing advancing, retiring and finally contributed to the breath is firm and sure. Singing advancing, retiring and finally contributed to the breath is firm and sure. Singing advancing retiring and finally contributed to the breath is firm and sure. Singing advancing retiring and finally contributed to the breath is firm and sure. Singing advancing retiring and finally contributed to the breath is firm and sure. Singing advancing retiring and finally contributed to the breath is firm and sure. Singing advancing retiring the breath is firm and sure. Singing advancing retiring the breath is sure and the breath

Cination. Or course, we can carry it too It is well to keep in mind that the Music For As Mour, the popular for its own sake, we can carry it too It is well to keep in mind that the for its twin sake, we state the seep in mind that the far; but unanimity is all-important most resonant consonants are, in Greer, Donald Dame, and Mitton

complete individuality of approach attacked with sureness and true uni- In choral singing each tone should EWT.

sing the song-he must reveal its and the word and come on them gently. basic idea. This, of course, presup- both together! If the initial letter of poses that he has that idea well in the opening word is a consonant, aim hand himself. By exploring types, at the vowel through the consonant. styles, and kinds of music, then, the Then word and note, both together,

Indeed, the effect on the audience chorus soon is evident in the assumption-"any old thing will do." confidence is immediately generated on the part of the singers, and smoothness and rhythm and coordination will naturally follow. Unanimity has a very strong bearing on the tout ensemble. The proper use of vowels and consonants, of expansion and contraction of tone, of unanimity of attack, and of movement and release is a preëminent element of choir singing.

The upward intervals, do-me and do-la, invariably tend to flatten. Even with choirs accustomed to singing in tune, occasions will arise when, for no apparent reason, the chording gets out of control. Then we should see that all ascending scale passages are sufficiently sharpened. Or, as Father Firm would say, "Keep spaces between ascending tones wide, and between descending tones narrow." In discussing this phase of singing, Dr. Coleman likes to picture do-me

The last cause of flatting-the most pernicious and common of our entire list-is the tremolo. Such a defect can ruin the entire effect of smoothly blended voices in choral singing. A

the same instant without hesitation one group, as the liquid sounds M, N, the Columbia Broadcasting System

a number of other points! First of formity. Otherwise the very opening be steady, even, free, blending smoothly with the other voices. For all, the singer must explore the his-tory and the tradition of every song "Prepare for the attack!" warns good choral effects we should not tory and the tradition of every song "Frepare for the actual only sing, but should listen intelli-

Classic Recordings of Rich Human Interest

(Continued from Page 781)

unmistakable relish, and the recording is realistically attained

Strauss, Johann: Tritsch-Tratsch Polks Opus 214; and Castillo: Cuckoo Clock The Boston "Pops" Orchestra, conducted by Arthur Fiedler Victor disc

The Polka is in the spirit of some of the irresistible music of Offenbach's "La Vie Parisienne." Fiedler plays it with appropriate gusto, and the recording does justice to his performance

Franck: Panis Angelicus; and Massenot: Elégie; sung in French by Richard Crooks (tenor) with Victor Symphony Orchestra, conducted by Charles O'Connell. Victor disc 11-

Mr. Crooks is in good form in both these popular pieces, and he is to be commended for not overstressing the sentiment in either

Star Radio Sponsors Demand the Best Music

(Continued from Page 782)

of expectation. But there are musi- at 5:30 P.M., and extend until the cians who might differ with him on time the program is completed.

Sunday, November 28, marked the return to the air of the popular Metropolitan Auditions of the Air. Wilfred Pelletier, of the Metropolitan, again conducts the orchestra. bleating voice may be all right in a for a Metropolitan career may apply too wonderful an instrument to be on the Tuesdays and Wednesdays prior to the broadcast in the Blue oper the breath makes for ciear, verbing or a company to the blue network in the blue

ising that is done on a Iresh voice no lectually. Everything at some of the most resonant control the best in music past and preserved counts for just twice as much help unified . . . all singers starting at somants are occasionally classed in has resigned after sixteen years with "As to the ultimate success one or packwardness, and the variety and the varie achieves in singing, I believe that for the consonaines, the consonaines of the consonain

Voice Questions

Answered by DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Should the Teacher and the Pupil

Should the Teacher and the ruph Have the Same Type of Voice Q. If a person has an alto voice is it better to choose a teacher having an alto voice or is this not necessary? This, of course, applies to a person with bass, tenor or soprano.—Mrs. J. D.

A. A good teacher, one who understands the basic principles of singling and is able to increase them to his pupils, should be helpful to any type of voice. However, some pupils can learn only by intuition. Expeditally at the be-A. A good teacher, one who understands the learn only by imitation. Especially at the be-ginning of study, a singer of this character should search for a teacher who has a voice similar to his own. To learn by imitation alone is a rather dangerous proceeding, because the pupil is apt to imitate the faults of his mentor as well as his virtues.

Two Letters Concerning Smoking. Is It Bad for the Voice?

Q. I have heard that smoking is bad for the voice. Is this true if the singer is not a heavy moker, but just takes an occasional smoke? 2. What does smoking do to the voice?—P. S.

Q. Will you please tell me if smoking is harmful to the singer? I have been told that it is, and yet I have seen well-known singers smoking.—S. C.

A. An occasional smoke will certainly do the singer no harm, unless he has an exceptionally sensitive throat. It is difficult to smoke in modrelation. If you are one of the fortunate ones who can take a smoke and then leave it alone, you suggest, a good, modern dictionary is a

smoke. In the inveterate smoker, sometimes a especialty upon high tones. Occasionally an in-thin film of nicotine is deposited upon the vocal cords, staining them yellow and impairing their strident syllable upon an exceedingly high note. smoke. In the inveterate smoker, sometimes a thin film of nicotine is deposited upon the vocal cords, staining them yellow and impairing their resilience. Sometimes the continued change of temperature and the dryness caused by the inhalation and exhalation of warm smoke will thicken the sensitive membranes of the throat. If either of these things happen to you, cease

Whistling I am theority-two years of age, have studied I am theority-two years of age, have studied serious music from early childhood. For dil but the of these years I have been solitifing with more than average ability. I have appeared people, as Is-rel--two syllables. The music sea a whistler at nortous threes of ontherings: serious music from early childhood. For all but two of these years I have been whisting with more than average ability. I have appeared as a whistler at various types of gatherings but only as a casual entertainer. Has any suc-cessful attempt been made to develop whistling as a legitimate branch of musical art? I am par-ticularly interested in these points:

1. Has whistling ever been used in connec-

tion with symphonic musical organizations? If 2. Who has perfected a technique for teach-

ing whistling?

3. Do you believe that the tone quality of whistling is a valuable contribution in the field of good music? 4. Just how does whistling take place in the voice mechanism and how is it related to singing?-J. A.

A. I. We can find no record of whistling having been used in a symphony concert.

2. There is an interesting book called "Whistling as an Art," by Miss Agnes Woodward Adrector of The Agnes Woodward School of Whistling, of Los Angeles, California. This book explains the mechanism of whistling, the Dook explains the mechanism of whisting, use action of the breathing muscles, the use of the lips, chin, and tongue during the art, and suggests many exercises and much music for the whistler. This book may be procured through the publishers of Thu ETUR. There is also a school for whistlers conducted by Fay Epperary in Demonstrate of the Service. son in Room 522, Fine Arts Building, Chicago Illinois, Miss Epperson also conducts the Epper-son Whistling Ensemble.

3. The good whistler has a very pleasant tone quality, but hitherto he seems to have been

DECEMBER, 1943

hamnered by the fact that he so often whictles second-rate music. Although whistling has been so seldom used in serious music there is no real reason why it may not be used as an adjunct to better music in the future. Mr. John Charles Thomas uses it with charming effect in a little song called Bob White.

4. Miss Woodward's book explains with great

to her personally.

Pronunciation in Singing

Q. In singing is the short I pronounced as short I or as long B? I like words pronounced in singing as much as possible as they are in speaking.

2. Tell me, please, the correct way of pro-

 1ett me, prease, the correct way of pro-nouncing the words Israel and Cherubim in singing. Many seem to differ on these words. I like to use as my guide a good dictionary.

Am I wrong?--Mrs. B. P. A. Certainly there should be a difference be-

A. Certainly there should be a difference be-tween the short I and the long E; otherwise many words would not only be mispronounced. many words would not only be mispronounced, but their meaning would be altered. For ex-ample, "sin" would be changed to "seen," "gin" to "jeen," "chin" to "cheen," "riesens of the fathers shall be visited upon the children." does not make sense: nor does "Joe well and good. If not, cut it out altogether.

2. There is a great difference of opinion as to the toxic quality of the nicotine in tobacco and the unfortunate singer must do the best he can with it. If he changes the word he is accused of being unfaithful to the text, while accused or being untained to the text, while if he makes an ugly tone, he is told that he does not know how to sing.

2. Webster says that Cherubim is pronounced Cher-oo-bim, and he is a pretty good author-ity for pronunciation in America. We, however,







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The Organist and the Orchestra

(Continued from Page 789)

observe the functional possibilities It is safe to say that many of our high school instrumentalists would Puritans of eighteenth-century Eng- solely for the sake of the band, he is understanding of the function and go farther with their instruments land threw them out again. if encouraged to play with the organists of the city.

that of my church at home? It much as any other puritans. sounds so different!" The answer is in the fact that choir, organ, and

the old puritanical prejudices against instruments in church. And these prejudices are not merely those handed down to us by the Calvinist Puritans and Pilgrims who thought the violin was the devil's instrument; these prejudices are shared by the Anglican or Episcopal Puritans who never tolerate instruments other than the organ, and by the Catholic Puritans who follow the dictates of

phonies and chamber music origi- they might 'lose interest.' Now, it for that matter-as a serious and phonies and enameer music ongithing the description of the expression of easily the state of the progress of t was as important as the opera or- interest and not musical interest, tegrity of the music also defeats the chestra. Bach's orchestra was al- And as long as it is encouraged, our purpose of our band. It seems to me chestra. Bach's orchestra was at And as long as it is encouraged, our purpose of our party of the course of the co most as important as his choir in the Thomaskirche at Leipzig. We ever the policy of that particular gram for the young band to grow up billities of his students must give after the policy of the policy of the particular gram for the young band to grow up billities of his students must give after the policy of the particular gram for the young band to grow up billities of his students must give after the policy of the policy of the particular gram for the young band to grow up billities of his students must give after the policy of the particular gram for the young band to grow up billities of his students must give after the policy of the particular gram for the young band to grow up billities of his students must give after the policy of the particular gram for the young band to grow up billities of his students must give after the policy of the particular gram for the young band to grow up billities of his students must give after the policy of the particular gram for the young band to grow up billities of his students must give after the policy of the particular gram for the young band to grow up billities of his students must give after the policy of the particular gram for the young band to grow up billities of his students must give after the policy of the particular gram for the young band to grow up billities of his students must give after the policy of the particular gram for the young band to grow up believe the policy of the particular gram for the young band to grow up believe the policy of the particular gram for the young band to grow up believe the policy of the particular gram for the young band to grow up believe the policy of the particular gram for the young band to grow up believe the policy of the particular gram for the young band to grow up believe the policy of the particular gram for the young band to grow up believe the policy of the particular gram for the young band to grow up believe the policy of the particular gram for the young band to grow up believe the policy of the particul have to thank the Lutherans for school band may be generally, there on. The young xylophonist who loses their unique liberality in admitting were no xylophones or marimbas interest if he is not allowed to iminstruments to the choir loft. Theirs playing Rienzi while I conducted! prove on Wagner, seems to lack the however. The medieval church rang simply to blow into mouthpieces, well can give his playing value. And the with the sounds of trumpets and all and good. But if we want to perfect bandmaster who encourages him in manner of instruments. The richness band work, we must approach our thinking that taking interest in of Catholic orchestras in European task in a musical manner. Certainly, the band means doing something these days say, the Beautiful is deed. churches was always notable—out—the players must be encouraged to spectacular himself, does more harm

chestras, especially in the baroque at the expense of musical integrity. music in general. services of Venice, Salzburg, Vienna. The bandmaster who wants all his services of Venice, Salzburg, Vienna, The bandmaster was want breaker to realize is that the only reason for Dresden, and Parls. This was true instrumentalists to play all the time, to realize is that the only reason for Dresden, and Paris. This was true instrumentants to play at the playing at all is to make music—not playing at all is to make music—not in England also until the Puritans must make it in bushies with the personal, school or town publicity personal, school or town publicity banned "popish" music and sub-such numbers as give that the mo-proper instruction and practice will stituted psalm-tunes. There was a mate occasion to do so. But the mo-proper instruction and practice will latent in chamber music with organ. revival of church orchestras after ment he introduces musical effects improve the performance of the inthe Restoration, but the aesthetic that the composer did not indicate, dividual instruments—but only an

retained the old prejudices of Euro- of its musical integrity. The Need for the Church Orchestra pean puritans, to the great detriment of our musical life. Even the school organizations to place the things!' Once we grasp that under-In a small but enterprising Cal
American Lutherans have lost the needs of the band and its players standing, our composition and our ifornia church, visitors often re- old ancestral zest for "a joyful ahead of the needs of the music patriotic songs will doubtless pick mark, "Why is the music of this noise." A brass choir, even on Easter, played, there has grown a serious up, too!" church so much more thrilling than would scandalize the Lutherans as problem in planning and publishing

worst of all; to exalt a "baroque" the publishers provide for the full congregation are supported by an organ without a baroque orchestra band (including the battery section) orchestra which is an integral factor give it some life and vitality, for every type of composition, be it tor in the service. The director is shows historical ignorance and mu- a lullaby or a symphonic movement, one of those rare men who catches sical stupidity. Our organists, priests, and quite regardless of the parts inthe imagination of students in school choir directors, and music commit-dicated in the original scores. The and repeat it several times. The coron weekdays and in church on Sun- tees should read II Chronicles result is that publishers give heed rection will then make some impresdays, and who knows how to blend 29:25-28 to see how inspiring a muto these demands and bring out band sion on the pupil's mind. But if you voices and instruments in coopera- sical service could be in the days of arrangements with published parts indulge in exclamations of this kind: King Hezekiah. If our churches for every instrument in the band, "That should be F-sharp; watch your Why is it that this does not would open their organ galleries to whether those parts are appropriate time; hold that note longer; F-natuhappen more often in American strings and wood-wind, brass and or not. Some of the symphonics of ral in the left hand; third finger on churches? There are three reasons: even a bit of percussion, our hymns the great masters frequently omit C-sharp," you will create chaos in would begin to have the solidity trumpets, trombones, drums, and the pupil's mind, and he will forget already described, aided and abetted which a nation at war ought to other instruments. The band ar- most of your comments before he by architects who build organ gal- cultivate. The church orchestra rangements of these same works in- reaches home. by architects with one of the countract. The chulch of chessa rangements of these same works in the countract the clude them! That is why so many When necessary to stop a pupil in some singers, much less an orches- viciously depressing influence of the band arrangements and transcripmodern dance orchestra. Consciously tions sound monotonous-often even have him start again at the begin-Second, the over-departmentaliz- or unconsciously, the latter is play- atrocious! And the answer the pub- ning of the section in which he was ling of music education, with a ing the most depressing, defeatist lishers make is, that if they don't in- playing. Never permit a pupil to cappella choirs that scorn accom- music that any nation has ever had clude parts for all the instruments change an incorrect G-natural to Gpaniments, organists who aim to be in time of war. With the military (no matter how the composer wanted sharp and go on from there, because virtuosi, and prize-winning school band in "corny" eclipse, the organ his music to sound), the school bands this creates a wrong progression. virtuoss, and practiming school value in only compos, the origin in much occupant, the school bands that never and orchestra are needed as never won't play the arrangements. Thus a For at least a week before a public Third, and most important of all, old thrills in our critical times,

Patriotic Musicand Bands

(Continued from Page 788)

whether the individual scores called and not five or six of them. We like The historical fact is that sym- for their services or not-otherwise to think of our band-of any band,

automatically lowering the standards purpose of music can improve the Americans, for the most part, have of that band and robbing it of some performance and the standards of

band arrangements. Some school The aesthetic puritans are the bandmasters urge and insist that before to bring back old values and problem arises that affects the incould be crowded into any one school

our band solves it. We simply tear up cially important to avoid making a those parts that do not correspond to the indications in the composer's way the pupil has practiced the seoriginal score. If Schubert wrote no lection. Unless something is radically drum part for a given work, we play wrong, it is better not to attempt a no drum in that work-and our change at such a time. Polishing drummers don't lose interest, touches are not so dangerous, but Portions who follow the discusses of the control of either! If Beethoven indicated one even these should be administered "If we want our young people fundamental musicalness that alone

side of the Vatican. The farther play; certainly, the band must be than good to the musical progress of side of the Vatican. The farther play; certainly, the band nature his young people, of his band, and or North and West, the bigger the or- drilled and given practice. But never his young people, of his band, and or

"What our young people need most the band. Music, after all, is an art-"Out of this deplorable tendency of not a pleasant excuse for 'doing

Don't Wreck-Build

(Continued from Page 819)

terests of many more people than wary of criticism. Last-minute corrections are likely to disturb the "How to solve it? I can tell you how breakdown at the recital. It is espepoise of a pupil and may result in a suggestion that will conflict with the

charges. It is easy to tear down and quate thought to this important phase of instruction

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purchase, and endeavor to secure subscriptions on similar terms. For the amount you name you can secure an instrument that will be fairly

tent. I play the piano in church and clubs with-

Answered by HENRY S. FRY, Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

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pedal, new pipe organ could be purchased for come a member?—D. O.
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Q. I am a very young (sixteen) assistant orize. Not all persons have the gift of memorizorganist in a small church, but my work is ing, and your letter indicates to us that you hampered by the poor condition of the church should follow the way that offers the least reason. organ. Our choir has started a fund for a new sistance. The fact that you play the piano in organ, but it is not coming along very successfully. Do you know of any good methods (or that your lack of organ playing limits your published literature) of raising money? We familiarity with that instrument, tried giving monthly musicales, but we could

Q. What are the functions of the American Guild of Organists and how may a person be-

A. The functions of the American Guild of Organists include activities varying with the different Chapters—Recitals, Social Meetings, and so forth. The general idea is to raise and maintain the standard of the organists' profes sion. Membership consists of three classes as follows:
Colleagues; (elective, but no examinations)

A. We do not know of any definite plan to raise money for a new organ. You might consult some of the organ builders as to terms of election as a Colleague.

Fellowship; by examination, subsequent to the passing of that for Associateship. on similar terms. For the amount you name to possible the passing of that for Associatehip. You can secure an instrument that will be fairly satisfactory in an auditorium of the size you mich carp the passing instruments that cost about the smooth of the date of the size of the siz

using the satisfactory pipes and case work of the present organ. The "Bellows Signal" is usually used to signal the blower to see that Can you inform me as to where to purchase literature that may give me this information _Y. R.

usually used bisding the solver to see that wind is supplied by when such wind is supplied by man power. The specification you send intellectual power is supplied by man power. The specification you send intellectual power is supplied to the wantender Store in Philadelphia might include a Twelfthi (2-½)' stop and the animal transmission of the Wantender Store in Philadelphia of the Auditorium in Allantic City, New John Store in Philadelphia of the Auditorium in Allantic City, New John Store in Philadelphia of the Auditorium in Allantic City, New John Store in Philadelphia of the Auditorium in Allantic City, New John Store in Philadelphia of the Auditorium in Allantic City, New John Store in Philadelphia of the Auditorium in Allantic City, New John Store in Philadelphia of the Auditorium in Allantic City, New John Store in Philadelphia of the Auditorium in Allantic City, New John Store in Philadelphia of the Auditorium in Allantic City, New John Store in Philadelphia of the Auditorium in Allantic City, New John Store in Philadelphia of the Auditorium in Allantic City, New John Store in Philadelphia of the Auditorium in Allantic City, New John Store in Philadelphia of the Auditorium in Allantic City, New John Store in Philadelphia of the Auditorium in Allantic City, New John Store in Philadelphia of the Auditorium in Allantic City, New John Store in Philadelphia of the Auditorium in Allantic City, New John Store in Philadelphia of the Auditorium in Allantic City, New John Store in Philadelphia of the Auditorium in Allantic City, New John Store in Philadelphia of the Auditorium in Allantic City, New John Store in Philadelphia of the Auditorium in Allantic City, New John Store in Philadelphia of the Auditorium in Allantic City, New John Store in Philadelphia of the Auditorium in Allantic City, New John Store in Philadelphia of the Auditorium in Allantic City, New John Store in Philadelphia of the Auditorium in Allantic City, New John Store in Philadelphia of the Auditorium in Allantic City, New John Store in Philad Sweet a 4' Fille. The Penal organ might also sersey. For information on the subject of The be enlarged in scope.

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iell you the situation and let you active me antacinate. The Contempolary Authersain of your met. When I was a small child may far with the process that I was a small child may far with the companies of the small child with the companies of the small c

filted wint doubts as to my consuly. Fear gree intensely and beceme frighteness at the possibility of pleying for people. Later I changed charter and the possibility of pleying for people. Later I changed charter and the possibility of pleying for people. Later I changed charter and the proposed altos. By making some alterations to the organ we can arrange for another row of seats, but refresh my memory and help my children. I refurned to the organ, and after studying for refresh my memory and help my children. I action any manestry about automatous of each positive from the company and of the company and the co

voices enters into the arrangement of the choir, out only ferr.—L. A. M.

A. Your condition seems to suggest a physical or a psychological case, aided by your steacher's attitude. We think, from what you teacher's attitude. We think from what you to give definite instructions as to placing withstate, that you should practice your organ may be suggest that you try this side on an organ. We suggest that you try this method and that you make no attempt to memimportant phase of the question.



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THE ETUDE

Hints for the Young Violinist

(Continued from Page 773)

ting the weight right, with no squeez- brato, of course, is enormously iming of the bow, and also of keeping portant. the arm relaxed. The point of it is to enable the player to cross the of vibrato-that of the arm, the wrist, string anywhere by means of wrist and the finger. The student should action alone, and without any ten- investigate all three, and discover sion whatever.

Another neprin exercise is to decay. The winst offence is the most of course, be a thorongen play each degree at the scale with common, perhaps. It is used indesages must fit within the bar-lines, There must, of course, be a thorongen The exercise looks like this:

different conditions of playing).

it. That is why the playing of the simplest piece demands thoughtful and concentrated attention. The vio- involved in the matter of the vibrato through the rhythmic foot, except linist, like the singer, develops beau- than a visibly shaking wrist!

"The matter of tone is difficult gest spying of a sympathetic and in- musically interested environment at to discuss because it involves so presence of a sympathetic data many more factors than the mere terested 'audience' can do much that age, she benefits enormously r many more factors than the mere terested additional terms of had all the fun and dates I wanted drawing of the bow. Tone is affected toward lessening the drawing of the bow. Tone is affected by the part of the finger that touches practice. To come back to our girl at that age—but since my 'dates' the string—playing with the tip of violinist, the period that needs most were music students, my social the string-playing with the tip of violinist, the period that I call the progress depended upon the way I than playing with the fatty pad or 'lipstick age,' full of distractions. played!" This is an excellent means of get- cushion of the finger. And the vi-"Basically, there are three kinds

which is best adapted to his personal "Another helpful exercise is to needs. The wrist vibrato is the most In "four-square" music these past to write in the prevailing mode "The alert student can work out joints. This vibration focuses in the dissonances simply because the tune This warning is placed here beany number of helpful drills for him-finger-tip and continues, in an unis so completely familiar that the cause such passages as the above are self, basing them always on his own broken and widening arc, straight to audience enjoys the joke. But it so easy to use as mere wanderings, so individual needs and problems. A fine the elbow. It provides an excellent would be folly indeed to spoil a good extremely difficult to incorporate means of acquiring relaxation and means of securing intense tone, and tune by introducing it (as some have into a work of art. So, also, with recontrol of the bowing arm is to play also more varied tone qualities. The done) in a suit so bizarre. the scale in small martelé strokes, chief distinction between the arm The modern school is another mattuelve-tone scale, and atonality. Our all down bows at the tip, then all and the wrist vibrato is this: in the ter, Here, up to a point, the old rules observation has convinced us that up bows at the tip; next, all down wrist vibrato, the vibrations travel obtain. Debussy, Ravel, Strauss, and such works as have been successful bows at the frog, and then all up up and down over the note (some- many others use amazing discretion with any but limited audiences of times causing lapse from pitch); in combined with an equally amazing devotees are those which, though ex-'In approaching the question of the arm vibrato the vibrations travel technical knowledge in the employ- tremely radical, and scornful of old. good tone, the young violinist serves only in an upward direction, going ment of altered chords, but observe rules and classic standards, do exhis interests best by remembering up from the note and then back to that the rules remain the same. The press a recognizable basic harmony that he must build his tones mentally the note, but not below it. The finger advance consists of a structure which what the old German contrapunialbefore he attempts to execute them. vibrato (never used independently renders more and more difficult the ists called "Grundharmonie." before he attempts to execute them. The there were interpreted by the state of the leal connection between brain and pressly desired) offers best results harmony. This is especially true sonant notes are either clearly melwhen combined with the wrist vi- when so-called "block" harmonies—odic (A); are "clusters" filling in the nand may be, the lact remains that which combined with the first are chosers in that is, chords which move as a solid chord (B); or demand resolution (C). instrument which one thinks into mously interesting and helpful to unit-are used. There is no rule for

tiful tone in the mezzoforte first. "As to the conduct of the daily Beautiful shadings of pianissimo or practice hour, I think it wise to befortissimo come later. After one has gin work on technic, and to approach mastered a really fine tone, one one's pieces later on. Not only is the should analyze the exact way in hand more flexible and surer after which it was produced and then an initial work-out, but the mind apply that means to all gradations responds more eagerly to the beauty of dynamics. Indeed, dynamics must of the music after it has been a bit be carefully practiced. In develop- bothered and bored by the 'must' ing tone, the student does well to drills! No matter how much one loves play a passage mezzoforte until the music, digging away at scales and tone sings as he wishes it to do- exercises is tedious! For that reason, and then to repeat the passage piano, I think it an excellent plan to allow pianissimo, forte, fortissimo, always young students to practice under taking care that the original tonal supervision. No special musical prepquality is maintained. There are as aration is needed for such supermany qualities of tone as there are nsion-although it is, of course, an dynamics. After normal loud and soft advantage. The little student's tones have been acquired, the student mother, or anyone with a normal this should learn to color his tones—a ear, can be on hand at practice time It is wise to understand that there singing tone forte; a strident tone to listen for effects, to time trouble- is no right and wrong in art. If

"The matter of tone is difficult gest spying on a child-but the mere If a girl has the advantage of

Turning the Searchlight on Musical Harmonies

(Continued from Page 774)

plece, without a break at any of the in the use of altered harmonies and pour, don't compose.

investigate. The student should at their use, but in most cases it is well least understand that there is more to retain the chord-shape unchanged

where the passage is purely diatonic. 11日 11日 11日 11日 2 113 11 18

singing tone plane, a stri- some passages, to check up on the teachers teach by rule, it is simply way work is being done. I don't sug- because they assume that pupils wish

short martelé strokes at the tip and pendently (that is, not in combinabut in non-melodic introductions, groundwork, but for the freedom that again at the frog, passing the bow tion with the other two), and its dramatic passages, chromatic impro- follows upon it the only "right" is in the air between these extremities. shaking or wobbling appearance visations, or in bizarre, tragic, or for the composer to accomplish what makes it easily recognizable. Arm comic sound-effects—now frequently he sets out to do; the only "wrong" and finger vibrati are equally im- heard in pictures and radio sketches is to fall in that accomplishment. portant, however. The arm vibrato —complete harmonic freedom ob- Self-deception is simple stupidity; is, perhaps, badly named. It should tains. The two domains must not be indecision is almost as much so; and not be understood to signify a vi- confused, and if the reader will bear worst of all is to follow some tembrating or 'wobbling' of the arm! It that fact in mind, endless doubt and porary trend of the talentless when It is good for control and for getting means, rather, that the entire arm, discouragement may be avoided. Also to do so is to be untrue to one's selfthe same sound at both tip and frog from finger-tip (on the string) to that popular vibrations on very fa- Music should be a natural outpouring (which, of course, involve entirely elbow, vibrates together -- in one millar tunes may go to great lengths of what you yourself like; if it doesn't

ge trie i fra la la

The chief point to be observed is that a separation of melody and harmony gives meaning to such note combinations as those shown in A and C. How they would appear with their notes set close together is shown

Among comparative moderns, Debussy has made effective use of a simple inversion of traditional methode

Here is shown a passage from De-(Continued on Page 827)

VIOLIN DUESTIONS

healthy condition

the beginning of the present century.

Violin Wood
R. V. J., Texas.-1. The wood used in violin

Answered by HAROLD BERKLEY

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A Better Visin Needad

N. L. Walessembustis—You seem to many different styles, and all of them are
have made excellent popuress in your two
years of violin study, and I hope you continue to go shead at the same rate. Cerin F majori, "Genata in G minor." Hern'
tiful quality of tone from a violin worth
Cortil." "Sonata." Head of "Semilles, 'Lerphetrio,
only fifteen dellars; if you are as talented
Handel arr. Hubby; Siciliense, Bach arr.
a 'you are interested, you should have a Barrier, Genotie, Mooral arr. Auer, Genoties,

air you are interested, you should have a Barrère; Geovife, Mogart arr. Auer; Geoviée, and the second of the secon inner desire for a better tone growing Words, Tschankowsky arr. Autteit, in 2012a.

Samper. If this is the case, a fight improve—bethn Daya, A. W. Kramer, Allegroon on Brio, ment is just around the corner. It does not Guerinl arr. Salmon; Hungarian Dance No. 6, mean that you tone has become any worse. Barham arr. Hernamn; Cardad, Montl arr. but that you imagine a better tone than you Herfurth; Gpsy Dence, Henri Ernst; Lulloby, are producing. This is a natural and very Cell Burtleit, "Paster" Fentasies, Singlete.

nealthy condition. The operatic fantasies of Henry Farmer
Yes, many violinists, even some of the great come in the same category as regards difartists, get thoroughly dissatisfied with their ficulty, and you may find them useful; they tone every now and then; that is why they are, however, somewhat dated in style. continue to Improve. If they were always sat- I hope your pupil will find some of the isfied, they never would go forward; in fact, above solos to his taste, and that he will they would probably go back. So don't worry, have pleasure in working on them.

Second-hand Violins

An Early Violin Making Firm

E. S., Tennessee.—Lutgendorff's book "Violin

T. C.—Many people interested in buying a and Lute Makers" says of Adolf Baader that violin make a beeline for a pawnshop or his was one of the first wholesale firms to second-hand store. They reason that musicians employ a number of violin craftsmen on a are an improvident lot and are frequently hard piecework basis. It is therefore impossible to say who was responsible for any one instrument. In the eighteenth century and the beusbe violin at a pawnshop or a second-hand ginning of the nineteenth, there were a num-ber of violin makers in the Mittenwald re-jon by the name of Baader, most of whom

You say you have a good teacher—I think your teacher must have a good pupil!

Bow I Hore

N. A. B. California.—The name of 'Otto production of the label in your volunit

A. Hogger' is not listed as a bow maker in

was very well done. In return for the trouble

as a factory product of the better type, and

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sat factory product of the better type, and

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sat facto a greater apparent value. More than this I was not able to discover.

2. Ovide Musin '(born at Nandrin, near Liége, Belgium, in 1854; died Brooklyn, New York, 1929); was a distinguished artist of the Belgian School of violin playing. He was a pupil of Henri Léonard at the Liége and R. V. J., Texas.—I. The wood used in winling making is not seasoned in any special manner: it is allowed to the in well-weighted and the seasoned in any special manner. It is allowed to the in well-weighted and the season seasons—provided that it is good wood from the beginning—the more valuable it is. The season wood in the beginning—the more valuable to the season wood are proposed in the season wood are proposed in the season wood are proposed in the season wood are proposed to the season wood are prop

tificially by baking it or uning acids, but the results have never been satisfactory. Even the great Vulliams thread the difference between the "blacked" and the "unbaked" with value of the process!

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Modern Ballet and Its Music

(Continued from Page 796)

Her role therefore calls for miming lished his own company. as well as dancing, and Carlotta Grisi, the first Giselle, set a standard

Gautier also wrote a book about ernoon of a Faun," Berlioz' "Sym- process ensues automatically. the ballet which has since become a phonie Fantastique," Prokofieff's classic and has done much to establish the ballet as a fine art.

Adam's music to "Giselle" was efhad the virtue of unity. It led to pieces by Chopin in "Les Sylphides" other productions by capable musi- (originally called "Chopiniana"). cians, including Leo Delibes and his charming works "La Source," "Naila." "Coppelia," and "Sylvia."

A Return to Nationalism

let became westernized.

Czar," in 1836, and native Russian dwellers") and country folk. ballet revived with it. For many After Diaghileff, ballet spread to tended to "compartmentalize" the work of production so that the composer, choreographer, scene-painter, and costumier seldom knew much about each other's work. Glaring inconsistencies often resulted, together with lack of unity. Petipa was succeeded in time by a more modern Italian named Ceochetti. Production this—a knowledge of melodic, harmonic. was still conservative at that time; nevertheless, the period gave rise to nevertheless, the period gave rise to one prince page will assist the memory, and properly and movement only, while the next ance right and make her exert her "Sleeping Beauty," and "The Swan Lake"; the "Prince Igor" music by Borodine; ballets by Glazounov, Liaiar to us all.

Isadora Duncan arrived in St. Petersburg causing her usual commotion. Diaghileff accepted her bare feet, flying drapes and radical ideals with enthusiasm. But attempting to reform the Imperial Ballet, he came under critical fire, and so was sent to Paris to represent this institution aspect of exertion, or of relaxation, a stiff arm instead of weight at a still lingers in her ghostly heart, at a safe distance, Finally he estab-

cessors have followed two main lines more gradual key descent. Yet mostly, With a floating upper arm there is which all aspire to equal. In recent in regard to music. One method is it suffices to think of the required made possible an ease of performtimes, Anna Paylova did brilliantly to build ballets around existing mudifference as being one in key accelance which must be experienced to sic, as in the case of Debussy's "Aft- eration and tone, and the double be appreciated. "Love for Three Oranges," Rimsky-Korsakov's "Cog d'Or" and "Scheherezade," Schumann's "Carnaval." fective and, though little known, it and Fokine's skillful grouping of weight, indeed this is an important tended that this is "impossible"-as

idea. This idea may or may not orig-The ballet was introduced into inate in music; but in any case the Russia by Peter the Great. (1672- music is original and, above all, is not 1725), whose object was to western- "incidental" but is an integral part ize the Russian people and to quicken of the whole along with the dancing their social life. The idea was en- and décor. This, obviously, is the thusiastically taken up by Catharine higher level and has resulted in the Great, who danced freely with much fine music, including symher many lovers before liquidating phonic, being drafted into the concert repertoire. Such productions include the ballets of Stravinsky; "Ma Mère l'Oye" and "Daphnis et Chloe" Thereafter, geography played a by Ravel; Pierné's "Cydalise" which part. The Russian nobles, living at amusingly satirizes old-time ballet great distances from each other and costume, perukes falling off the from the cities, were forced to pro- heads of fauns and satyrs, nymphs vide their own entertainment, and tripping over their high-heeled slipencouraged the serfs to produce bal- pers, and so forth. Recent Soviet lets made up from native song and productions include at least one baldance. During the unrest of the Na- let, "The Bright Stream" by Shospoleonic era, however, many French takovitch, whose now-famous "Sevand Italians fled to Russia, and bal- enth Symphony" was written during the siege of Leningrad, "The Bright As most of us recall, a return to Stream" (1935) is propaganda in nationalism began with the produc- that it strives to reconcile differences tion of Glinka's opera, "A Life for the between city folk (three "bungalow-

years, however, the maître de ballet all countries. American productions in control of the Imperial theaters have included Carpenter's "Krazy suggested; and also, you do not need "There ain't no such gol-durned was a Frenchman named Marius Kat" and "Skyscrapers"; Aaron Copwas a Frenchman named marries and the support of th much to infuse the Russian ballet win's "Rhapsody in Blue" (1828); go (or can exert) the forearm alone ing to play singing-tone while holdwith classic tradition. He stiffened as and "Union Pacific," with the story without at all altering the "floating" ing her elbow and upper arm stiffly, he grew older, and his art became by Archibald MacLeish and music by condition of the upperarm—and you you naturally tell her to "let go" at

The Teacher's Round Table

(Continued from Page 784)

formal patterns, or "seeing" the notes on the printed page will assist the memory, -in your mind's eye-to "see" the two receive whole-arm stress, proper finger on the proper key at the proper moment in order to be on the

safe side. Then you really know it. Someday I'll write an article and dov, and others which are now famil- call it, "It's Hard to Memorize when You Know How."

Process of Weight Release in Piano Playing

(Continued from Page 795)

is likely to lead to the production so much more effective and so much Diaghileff and his more recent suc- respectively of either more sudden or more simple because not defeative

An Important Point

point, and there are many occasions the speed seems too great! for its use. But it does not in the This reminds us of the story of the

My tenet that "one judges keyresistance during key-descent" (or memory of the sensation) is, of With regard to the use of forearm course, the ultimate answer. One reweight alone in place of whole arm cent writer nevertheless has con-

The other method is to build an least implicate any particular posi- American farmer who, when he saw original ballet around some central tion of the upper-arm as has been a giraffe for the first time, exclaimed.



TOBIAS MATTHAY

to sit "nearer the keyboard" to en- beast!"

can do so with the elbow in any rea- the elbow (and with the upper arm) sonable position. You can also use at the moment of playing. If, after either "thrusting" or "clinging" fin- much tribulation she succeeds in ger-action along with it. You say so doing, then she IS playing by quite rightly that it makes for light-"weight-initiative," although you ness in playing. At my lectures I have not worried her about what is always illustrate the difference be- merely a term or figure of speech. tween forearm and whole-arm weight Then, when after that she forgets by the first bars of Schumann's to use her fingers and hands, she Grillen from the "Phantasiestücke." will revert to lack of "muscular-Here the first seven chords are cer- initiative," but you won't tell her tainly played with forearm weight that; you will, instead, set the bal-I am sometimes asked, "Why not becoming self-conscious. fingers and hands properly without

"It seems never to have struck our contemporary thinkers that each great musical stylist may have left his imprint on character and morals."

Turning the Searchlight on Musical Harmonies

(Continued from Page 824)

bussy's Mandoline (A); how the first half is tonic, the second half of fifths in Puccini's "La Bohême." ciated with basic harmony.

able for its simplicity of basic struc- new, as was once supposed. Ernest ture in spite of its frequent complex- Newman quotes the following from ity of detail. It requires a good deal Spohr's opera "Der Alchymist" (1830) of careful listening to learn to hear the basic harmonies, but they are generally easy to see on paper. Thus the much-discussed opening to "Tristan."



The harmony is tonic of A-minor (ACE); dominant-seventh (EGsharp BD) . 1. Root; 2. Flfth, E, raised to F: 3. Fifth: 4. Soprano, root, A, B, lowered to A-sharp; bass, tenor, resolution. and alto, the root, third, and seventh

of various analyses, depending upon who wrote a tune that made its own which notes are omitted. It has been harmony, including altered chords, explained as an augmented sixth fol- and even suggested seventh chords, lowed by the dominant seventh; as although it is sure he could not have two augmented sixth chords followed conceived of the existence of such a by the dominant seventh; as the sub- horrifying monstrosity. dominant of A-minor followed by the Analysis along the lines here sugdominant seventh (this latter by gested will soon show the reader how Vincent d'Indy)-and so on. Such simple music is in spite of the spice explanations are not helpful to the of altered harmonies and fancy constudent for the simple reason that trapuntal dressings that add to its they do not go far enough. The flavor. Do not deceive yourself; do phrase must be examined as a whole. not pretend that chords belong to a When this is done it is seen to con- basic harmony with which they have sist of four measures divided into two nothing to do. And, finally, don't halves. The basic harmony of the forget your rhythms!

chords would be written traditionally dominant. A repetition of the phrase (B): a similar passage from his begins a whole tone higher on the Clair de Lune (C); and a passage final note of the fourth bar. This is from Beethoven (D). (All are con- useful to note, because it emphasizes densed.) There is a similar passage the importance of rhythm as asso-

Wagner's music is uniformly not- The harmony is not startlingly



The following from MacDowell's To a Water Lily illustrates another point:



If the chords are set on a level this is the result:

Not only are the charm and beauty lowered to G-sharp; alto, fifth, E, lost, but it seems to have no meanlowered to D-sharp; tenor, third, C, ing. And why? Simply because Maclowered to B; bass, fifth, E, raised to Dowell's version has melody and F; 5. Soprano, root; 6. Soprano, fifth, rhythm and appears to approach a

Endless examples might be added Mc Kinleys to the few given here, but the reader of the chord; 7. Soprano resolves to to the few given here, but the reader fifth, B. The simplicity of all this should now be able to supply his own cannot be denied. It is laid out in de- from any music he has on hand, and tail, because it so often happens that from the pieces he likes best. He will students do not understand the ne- find that the laws here enunciated cessity of going into detail. More are immutable and universal. They often than not, they simply memo- were known to the writers of old, subrize the harmony and try to incor- consciously at least, and even to the porate it into their own compositions. unknown composer of Sumer is Iccu-As a chord progression this admits men In seven hundred years ago,

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The Etude

The Piano When Peace Comes

(Continued from Page 772)

United States. The very best care in the early school age; that is, from movies. Music study is one of the "forte" at the will of the player. This should be taken of these instru- five to twelve years. The child who finest "holds" upon the character of tone, once sounded by the blow of the ments and teachers everywhere has had enough musical training in a child which these all-too-hectic hammer, diminishes until it dies out should assume the responsibility of this period to secure a good ground- times provide. Moreover, music opens When this great literature of the promoting music study at all times, ing in music, develops, in many insocial opportunities which may be plane is heard on other instruments so that there will be no unused or stances, a musical devotion for a very precious lifetime assets of the it takes on an entirely different char-"dead" planos at a time when every lifetime. The very parents who can-son and daughter Parenthood means acter and complexion. The sustaining instrument should be employed.

now find themselves for the first time with the means to pay for music lessons. Music teachers should

not sing or play realize that they something far more than merely pro- pedal which releases a flood of sym Plano manufacture requires a scihave lost by their neglect, and, with viding food, clothing, and shelter. pathetic harmonics, making a backentific type of artisan or technician the right kind of presentation from Have you ever watched a mother ground for the material composition, who cannot be produced in a fort- the teacher, will start their children bird teaching a fledgeling how to fly? Is entirely distinctive with the plano. night. It is important for the finely in music before the high school pe- The wise parent provides for the time trained technicians and workmen riod arrives, with its multiplicity of that the child grows into those days gradually to educate new and young- demands upon the pupil's spare time, when it must leave the nest and fly er types of men and women to carry If the pupil is well started in music with its own wings. Music has helped and bewildered by new inventions. he will be turned away from his life.

A Startling Disclosure

work unceasingly, night and day, to Investigation has been pointing very promising because their cost is far Already we have electronic instrukeep up interest in this group. The definitely to the startling criminal greater and the advantages offered ments producing tones close to some

Recently the Federal Bureau of manufacture has been none too speaker quite unrecognizable,

high school age. The unheard of be- cient to justify large increase in cost high school age. The universal of the piano is a distinctive and well havior of these youngsers and weh been a serious problem to teachers stabilized instrument and has availbeen a serious problem to the structure and parents. It is very certain that able a truly marvelous literature. and parents. It is very considered written expressly for it. The popular children who have that the demand for pianos in various designs of a good musical training home are more likely to escape the and shapes does not change the dangers that have been created by main principles of a string percussion the exploitation of thugs and loose instrument with a sonorous tone. planos in fine or fair condition in the field of music comes from children characters in some papers and some which may be very "piano" or very

Electronic Developments

Many people have been intrigued on the craft which has come into he will find musical opportunities in many a young man and young wom- and have accepted as normal and being through some two centuries of high school, and it is less likely that an to rise to a far finer position in beautiful, electrically produced musical tones which, if measured by Of equal importance is that teach- music by so-called amusements and In the "New World" that scientists standards of real musical quality, ers of music realize the great oppor- pleasures, which sometimes result in and inventors sanguinely tell us we would not be accepted. The deficiency tunity which is confronting them, tragedy and years of remorse to the may expect after the war, we cannot in radio is usually in the loud-speaker Literally millions of workers, young very parents who have protested, foresee how much the piano may be as well as in the operator's adjustand old, who all their lives have "Why that couldn't happen to my affected. For instance, we hear in- ment of the apparatus. We are all cessantly of the employment of plas- called upon now and then to listen tics in manufacture. Up to this time to amplifiers in public address systhe wide use of plastics in piano tems which make the voice of the

largest group of accessions to this tendencies of children in the pre- by the new materials are not suffi- of the good tones of a fine pipe organ,

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ones by the instructor herself.

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(Continued from Page 778)

sometimes leads up to clever, original has made a scrapbook of these, in-

because it is a game. The little the studio, and many times helps to

years ago, have been clipped and and teacher. It is convincing and re-

filed away. They are invaluable as assuring to both pupil and instruc-

an aid to a music appreciation hour tor to have from a reliable source

Then in another section of the teaching are correct. The writer

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teachers everywhere who have found and a new enthusiasm from every

solutions to musical problems which issue which plunges her into her

at a great economic advantage. composers. It also satisfies those who It is probable that some day an choose to use it as an anvil on which

or economic, or both, as has been the chanical development, materials, or case with some other musical instru- processes which leads me to believe ments, notably the pipe organ. To that good pianos will be cheaper after at Plymouth. Catholic missionaries date this has not been the case. No the war than they were before Pearl were teaching music to the Indians of loud-speaker on the general market Harbor. Value for value, the piano is South America. Nor do they know seems to be able to reproduce faith- one of the least expensive of musical that the first music school estabfully the range and variety of har- instruments. A good piano stands an lished in America is believed to be monics produced by the plane with enormous amount of wear and tear, that of Pedro de Gante, a Franciscan its string-percussion tone, great Considering the years that it lasts monk from Flanders, and reputedly variety of impact tones, and rapid and considering the price, a piano a half-brother of Charles V, who costs about one-fifth as much per opened his institution in 1524 at The tone of the electronic piano, year of use as an automobile. Take Texcoco, Mexico. Liturgical books when measured as a piano tone, is a piano which costs eighteen hundred with music were actually printed in inferior to that of an ordinary piano, dollars and lasts thirty years; the Mexico City in 1556, before our Piland the electronic instrument costs "use-year" cost is sixty dollars a year. grim Fathers were born. Profesconsiderably more than an inexpen- An automobile costing eighteen hun- sional violinists, guitarists, flutists, sive piano. You see, the economic dred dollars is usually ready for the and others came from Spain to situation is reversed from that of the junk heap at the end of six years. America, and music was a definite Its use-year cost is, therefore, three part of life south of the Rio Grande

That the piano, after the war, will French ancestors arrived. has come into existence like a mush- come into higher, artistic, educa- Gradually we of the United States room. It has a permanence and a tional, and sociological eminence largely through the magic of sound

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(Continued from Page 776)

before our English, Dutch, and

communication, are beginning to learn of our musical potentialities. This, of course, is merely one of the educational bridgeheads between the North and the South, but it must be obvious to all that it is a very vital one if permanent and happy relaa trifle more interesting, and this baffle us all at some time. The writer tions are to be preserved.

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German music.

Spanish masters who were in con-1512-53, and Tomás Luis de Victoria, 1540-1611.

sicians of this period.

The Italian madrigal writers brought to a full development the style of secular composition introduced to their country by the Netherland comfound in the works of Orazio Vecchi, 1550-1603, and Claudio Monteverdi. Elizabethan England-William Byrd.

1625, were the two greatest masters of tury. church music in England, although they wrote a great deal in the secular The highest fruition of secular

writing in the sixteenth-century style was realized by the composers attained by the masters of Elizabethan literature.

German Music of the Renaissance ler, 1564-1612; Melchior Franck, 1573-1639; Heinrich Schutz, 1585-1672, and Orlando di Lasso, 1530-94; he is also

the actual music of these men. This their way to the programs and into outline, however, is intended for one the library of every good choir. who is willing to use the bare outline In the study of Handel's music

positions by the same man, It is also Italian, Giovanni Batista Pergolesi,

molded it to the needs of a new the group is to perform but one on the choir concert. It is only in this way that choir and director will spanish masters will stant contact with Palestrina and the develop the necessary feeling for the unusual style of this ancient music. With the rise of instrumental mu-

Victoria should command a place sic as the chief musical expression of honor on the choir program along the art of choral song rapidly took with Palestrina and Orlando di second place. We find a slump in Lasso, the great cosmopolitan mu- choral music which started at the end of the sixteenth century and continued at low ebb until the recent renaissance in choral singing which has taken place in our own time, posers, Adrian Willaert, Philippe Ver- This does not indicate that the pedelot, and Jacob Arcadelt. The Italian riods following the golden age of madrigal reached its climax in the choral music were sterile and uncompositions of Luca Marenzio, Gio- worthy of our attention. To the convanni Gastoldi, 1556-1622, and Bal- trary, we shall find much of value dassaro Donati, d. 1603. The dramatic from the Baroque, Classic. Romantic, and Modern composers. We merely approach the music with a different attitude from that taken towards the 1543-1623, and Orlando Gibbons, 1583- pure choral art of the sixteenth cen-

The Baroque Period

The Baroque Period, which extended roughly from the end of the sixteenth century to the eighteenth of Elizabethan England. Thomas century, was one of ostentation and Morley, John Wilbye, John Dow- grandiose effect. It was the stage on land, Bennet, Bateson and Weelkes which the Italian opera had as its are but a few of the men who chief center of attraction the prima brought the music of the period to donna and primo uomo. To be sure, the same level of excellence as that choral music was produced, and in singing the music of this period, we feel all the more keenly the shallow Period has gained a new impetus aspect of life at that time. There through recent editions which have were, however, composers who rose made the literature available for above the decadency and composed modern use. Important men to be works which will remain monuconsidered are: Heinrich Isaak, 1450- mental for all time. Johann Sebas-1517; Ludwig Senfl, 1500-55; Johann tian Bach was one; George Frederick Handel was another, Bach brought to a full development the extended choral form, such as the cantata, considered an Italian master, much the oratorio, and the mass. One who of his work having been done in is building a choral library should reserve a great deal of time for the This appears to be a formidable sincere study of the mighty Bach. list of names, a list which may mean His chorale settings, motets, cantatas, but little to the casual reader or to both sacred and secular, and his one who does no extra research on masses and oratorios should find

of names as a starting point toward we find also a fund of material comthe compilation of a balanced choral posed in the grand style, music that repertoire. The names in themselves should be included on our list. His mean nothing. It is only through the mighty oratorios should not be atthe study and singing of the music tempted by small or inexperienced that one will arrive at some conclu- choirs, but every choral director sion as to the meaning of the choral should know the literature and every choral library should contain copies It is suggested that, for every of the works. There is another comcomposition by a given composer poser of this period who, although sung by the choir, the director make famous for the writing of opera a special study of many other com- buffa, should be included. He is the well for the choir to sing several 1710-36. Every women's chorus should works by any composer, even though have the pleasure of singing his

THE ETUDE

delightful setting of the "Stabat programs the music of these masters Mater." The word "delightful" may should be given precedence over the seem inappropriate to use in describ- works of lesser men. These latter, ing a setting of the prayer at the in so many cases, have crowded the foot of the Cross, but a study of masters out, either through the lack the music will bear fruit as to the of musical judgment on the part of change that had come over the con- the director or because of his bowing ception of church music during the to the dictates of musical commer-Baroque Period. The English com- cialism. This situation is really deposer Henry Purcell, of a slightly plorable; the students in our choirs earlier date, should have a prominent will have no contact with this great place in our selection. His settings music if the directors do not foster of sacred texts, as well as excerpts its study. Large festival choirs will from his operas and his many part- find an abundance of choral orchessongs, should be included. Another tral works from this period of proman who should not be forgotten duction, in our quest is the great German Russian choral music of the ninemaster from whom Bach received teenth century has enjoyed an unso much inspiration, Dietrich Bux- usual popularity with our many a tehude, 1637-1707. His music is be- cappella choirs. There is a question coming available through recent in our mind as to whether the time modern editions.

The Classic Period

Classic Period, we are again aware ment, we feel that its popularity has that choral music in its pure form resulted from the mere fact that is lacking. However, we will find the Russian masters wrote for unmuch of interest and value in the accompanied chorus. With the recent oratorios of Haydn, the masses of emphasis on the organization of a Mozart, and in the opera choruses cappella choirs, this music has natuof Gluck. Any director who is fortu- rally been in greatest demand, alnate enough to have an orchestra though much of it is hardly worth at his disposal will find the works of the time it takes the average choir this period welcome additions to the to master its difficulties. The one choral repertoire. The music pos- redeeming feature of the music is sesses all the delicate beauty which in the tremendous appeal it has for is associated with the passing of the the audience, which is interested in Classic Period and the fusion into the show effect of the a cappella the Romantic. Although it may be chorus. This music, however, should impossible to perform these works not be belittled in the place that in their entirety, it is well to use it should hold in the well-organized certain excerpts on the regular choir choral library. Care should merely programs. Unfortunately, we are con- be taken that music of equal or fronted with a public which is not greater value will not be crowded generally interested in the presenta- out. tion of complete long oratorios, but it is necessary for the director to know the complete works if he is to The rebirth in English choral mugive a proper reading of an excerpt. sic demands a special paragraph in It should be emphasized that when these few suggestions, which make accompaniments were provided by a plea for a balanced choral diet. the composer, the director should use The English people love choral singthese, and not sing the music a ing in all forms. Composers of such cappella just for the sake of show. importance as Ralph Vaughan Wil-

emphasis was on the development Bantock, Edward Elgar, Arnold Bax, of the orchestra and solo song, there and many others have fed this trais a great fund of choral music which dition of choral singing by the proshould be included in the choir's duction of outstanding choral literrepertoire. Many great composers of ature in all forms, large and small. this period gave special attention They have also made admirable arto the composition of choral music. rangements of England's heritage of They wrote not only in the larger folk-songs. These men have said forms for orchestra and chorus, but something in music which all of our produced an endless number of part- singers will understand, appreciate, songs, motets, and masterful ar- and enjoy, for the English feeling rangements of their native folk- has been so important in the moldsongs. These works should find an ing of our own choral thinking. ever-increasing place on our modern With the recent renaissafice in choral programs. Beethoven, Men- choral singing in our own country delssohn, Schubert, Schumann, there has come the production of Brahms, Berlioz, Max Bruch, Franck, an endless amount of material. The and many other great men wrote word material is used because so choral music in the small forms on many of the compositions published, sacred as well as secular texts for sold, and sung, fall in this category all sorts of vocal combinations. It rather than in the category of music. is our feeling that on our choral

spent in the production of this music has been justified; for, although it is of tremendous importance from As we approach the music of the the standpoint of musical develop-

English Choral Writers

From the Romantic Period of the liams, Frederick Delius, Gustav Holst, nineteenth century, although most Samuel Coleridge-Taylor, Granville

(Continued on Page 832)

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Building a Choral Library

(Continued from Page 831)

see the forest because of the trees," here should have a place on our list. but we honestly feel that many of There is a great deal of admirable the things sung in our choirs have work being done and there is every no inspiration from an artistic stand- promise that our choral standards point. This is a strong statement, to will be raised in direct proportion be sure, but it can be easily proved by to the effort given by these leading a slight inspection of some of the men. material offered for our groups to buy and sing.

Are good things being published? in choosing music now when so great which was ever conceived. It is in an amount is being produced in the the selection of these arrangements name of patriotism. Is it the result that the choir director should be of honest inspiration? Is it musically most particular. Unfortunately, a sincere and convincing? Is the text great deal of study and understandworthy of our American heritage? ing are necessary before a wise se-Does the choral writing follow the lection can be made. We have always best traditions? Will the composition maintained that the composer's satisfy the demand of sound music wishes should be honored. Therefore, education and at the same time do we do not recommend the use of the things which is expected of muarrangements, aside from folksongs, sic during war? Only through tire- mentioned above. Great care must be answered in the affirmative.

American Choral Works

music from the past, as time has are available, but the director should are unworthy of attention. Making a versions"; many times these works selection from the contemporary pro- are outlandish distortions of the duction is difficult, since we cannot original folksong flavor. For special depend on the help which the pass- groups, such as junior high school ing of time will give. We are enthu- choirs, it is necessary to use abridged slastic about the performance of our arrangements of the masterpieces, American choral works (our choir since the great composers were not giving several Southern first-per- thinking in terms of school music formances each year), but with re- when they conceived their works. hearsal time so short in the average Again, care must be taken in chooschoir, we cannot use our groups as ing these versions, for there are a mere testing ground for compo- many cases of wanton distortion. sitions of questionable merit,

The case may be that "we cannot only the music of the men mentioned

About Arrangements

It is now necessary to discuss the The answer is yes! But an endless type of choral music which has manamount of time must be spent in tained the greatest space on most seeking out the best. Music cannot of our choral programs: arrangebe selected by a list of rules alone. ments: Arrangements of all sorts. The one making the selection must folksongs, solo songs, opera selecpossess musicianship and taste, the tions, negro spirituals, sections of ability which defies cataloging. How-instrumental compositions, and alever, a few questions may be of help most every other type of composition less searching will these questions be exercised in using only those arrangements of folksongs which have been made by men who have a feeling for the tradition of the music. It is comparatively easy to select Many fine folksong arrangements eliminated most of the things which be aware of the so-called "concert

There are a few names which may has dealt with choral music in gen-It will be noted that this article be suggested here for anyone who eral. It has not made special referwishes to get the best choral music ence to music for any particular being composed by contemporary vocal combination such as girls' glee Americans. Randall Thompson has club, boys' glee club, or mixed chorus. made a worthy contribution to choral The singing ability of any given literature. His settings for all vocal group is known best by its director; combinations should be included in therefore, the choice of actual comthe choral repertoire. Howard Han- positions to be sung is left to the son, Deems Taylor, Harl McDonald, discretion of the instructor. He must Aaron Copland, Roy Harris, and, be practical, for however much he more recently, William Schumann may like to perform a twelve-voice and Samuel Barber are all serious motet of Palestrina, he should precomposers who are doing much to sent only those things which the raise the choral production of our choir can sing with conviction. The time to a worthy standard. Horatio more difficult works should be in the Parker of an earlier date should director's library for study, where have a place of honor with his many they will be in readiness for the day works of real merit. The reader when his groups have developed the should not get the impression that ability to sing them.

Letters from Etude Friends

The Confessions of a Church Organist

To the Editor; is the grim possessor of an old, twe-mantial reed organ. How old, it do not know, I can be a proven the property of the provided by the provided provided by the provided by th

some Sunday.

You have never played Old Organ? Then you not know how disconcerting it is during a sol to press down on that middle F on Swell, expecting a reasonably good tone in your melody, and draw a blank. Nor would we will be some the control of the contro salo to press down on that middle F on Swell, expecting a reasonably good one in your melody, and draw a blank. Nor would you be middle F on Great, when it feels playful and insists upon bulancing on top of its neighbor. D. All this of course, while using sheer force to the same of the course, while using sheer force to the same of the course, while using sheer force to the same of the course, while using sheer force to the same of the course, while using sheer force to the same of the course of the same of the course of the same of the sam receive the pulled out with a firmness that takes no back this. Chierwise I filled back in the no back this. Chierwise I filled back in the congregation wants to leave.

The pulled back is the congregation wants to leave. It fort pedials steped considerable back if you don't take care Ease your foot on and off the pedials with a ground the construction of the congregation of the cong

"Why are you laughing instead of crying?" asked his mother.
"I'm thinking how good it will feel when my
thumb stops hurting," he replied.
And I'm thinking how good it will feel when
we have a fine new pipe organ and Old Organ
"stops hurting."

-Gertrude H. Pearl, New Jersey.

Band Questions and Answers William D. Revelli

The Clarinet "Break"

Q. What is the "break" on the clarinet and why is it so called? Will you kindly explain the procedure for teaching the crossing of the break?—A. W., New Jersey.

DECEMBER, 1943

A. The "break" is the register the clarion or high register.

throat registers. He should be able to tones, diatonic and chromatic, and all clarinet tonal quality.

intervals of the chalumeau and throat registers before attempting to cross the break

The common fault is to introduce the break before the student has acquired control of the tones in the chalumeau register. When teaching the break, introduce it by means of intervals of twelfths, as follows:

rather than the obsolete method.



Trombone and Flute

Q. I am a trombonist and wish to learn to play a woodwind instrument, preferably the flute. Will the study of flute impair my trom-bone embouchure?—W. K., Vernon, B. C.

A. It is most difficult to forecast just what effect the study of woodwind instruments will have upon the embouchure of the student of brass instruments. Many of our modern wind players are proficient on several instruments. The changing from one to the other seems to have little or no effect upon their embouchure. I suggest you try the flute. If it proves harmful to your trombone playing, stop it. I predict you will find no ill effects from playing the flute.

A French Horn Method

Q. Would you please recommend a French Horn Method for the beginning student?-M. T., Indiana.

A. There are several such methods, I suggest as two excellent methods, either the Pottag-Hovey Method, Book 1, or the Eric Hauser Method.

Embouchure for Alto Clarinet

Q. What is the correct embouchure for the alto clarinet? I have studied the B-flat clarinet during the past four years and recently transferred to the E-flat alto clarinet. I enjoy it very much but experience difficulty in playing the tones of the upper register.—A. O., A Embouchures are individual, While

there are general rules and principles, they are subject to the individual's characteristics. Teeth, lips, and facial muscular strength have much to do with the player's embouchure. For the average student of the alto clarinet, the following embouchure is recommended: Place the lower lip slightly over the lower teeth (just enough to cover the teeth). Place the mouthpiece in the mouth. The amount will vary with individuals, but about seven-eighths of an inch usually achieves the best results. Draw the upper lip down and on the mouthpiece so that no air can escape between the upper and lower lips. Next, a most important phase of the embouchure, draw the lips toward the center of the mouthpiece. Do not use the "smile" position as you use in B-flat soprano clarinet. Many students when transferring from B-fiat clarinetist employs when going from soprano clarinet to the alto clarinet make the chalumeau or throat register to the the mistake of pulling the corners of the lips back. This is responsible for the thin, As to the teaching of crossing the strained tone so often produced by alto break, I recommend that it be taught clarinetists. Relaxation of the facial only after the student has had consider- muscles is most important. The tone able experience with the chalumeau and quality of the alto clarinet must be similar to that of the contralto singer. play with proper hand and finger posi- Strive for that timbre of tone and you tion and good tone quality all of the have the proper conception of the alto

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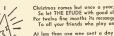
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Never mind "who done it"-pitch in and help get it down!

THIS IS YOUR UNCLE SAM talking-but I'm going to talk to you like a DUTCH uncle, to keep all of us from going broke.

Ever since the Axis hauled off and hit us when we weren't looking, prices have been nudging upwards. Not rising awfully fast, but RISING.

Most folks, having an average share of common sense, know rising prices are BAD for them and BAD for the country. So there's been a lot of finger pointing and hollering for the OTHER FELLOW to do something-QUICK.

The government's been yelled at, too. "DOG-GONNIT," folks have said, "WHY doesn't the government keep prices down?"

Well, the government's done a lot. That's what price ceilings and wage controls are for-to keep prices down. Rationing helps, too.

But let me tell you this-we're never going to keep prices down just by leaning on the government and yelling for the OTHER FELLOW to mend his ways.

We've ALL got to help-EVERY LAST ONE

Sit down for a minute and think things over. Why are most people making more money today? It's because of the SAME cussed war that's killing and maiming some of the finest young folks this country ever produced.

So if anyone uses his extra money to buy things he's in no particular need of . . . if he bids against his neighbor for stuff that's hard to get and pushes prices up . . . well, sir, he's a WAR PROFITEER. That's an ugly name—but there's just no other

Now, if I know Americans, we're not going to do that kind of thing, once we've got our FACTS

All right, then. Here are the seven rules we've got to follow as GOSPEL from now until this war is over. Not some of them-ALL of them. Not some of us - ALL OF US, farmers, businessmen, laborers, white-collar workers!

Buy only what you need. A patch on your pants is a badge of honor these days.

Keep your OWN prices DOWN. Don't ask higher prices-for your own labor, your own services, or goods you sell. Resist all pressure to force YOUR

Never pay a penny more than the ceiling price for ANYTHING. Don't buy rationed goods without giving up the right amount of coupons.

Pay your taxes willingly, no matter how stiff they get. This war's got to be paid for and taxes are the cheapest way to do it.

Pay off your old debts. Don't make any new ones. Start a savings account and make regular deposits. Buy and keep up life insurance.

Buy War Bonds and hold on to them. Buy them with dimes and dollars it HURTS like blazes to

Start making these sacrifices now-keep them up for the duration-and this country of ours will be sitting pretty after the war . . . and so will you.

KEEP PRICES DOWN

Uncle Sam

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"FORWARD MARCH WITH MUSIC"

THE ETUDE

WILLIAM SCHUMAN'S "Fifth Symphony," for strings, was played for the first time anywhere on November 12 by the Boston Symphony Orchestra under Serge Koussevitzky. This work was commissioned by the Koussevitzky Foundation and is dedicated to the memory of the distinguished conductor's wife, Natalie Koussevitzky. At the Orchestra's concerts the previous week, Alexander Brailowsky, Russian pianist, played Tschaikowsky's "Concerto in B-flat minor," in commemoration of the fiftieth anniversary of the great Russian master's death.

JOHN BARBIROLLI, former conductor of the New York Philharmonic-Symphony Orchestra, has been successful, after much effort, in reorganizing the famous Hallé Orchestra, of Manchester. England. Because of the civil as well as military conscription of both men and women in Britain, such a task presented formidable difficulties, but apparently these have been overcome and an orchestra of eighty-five players has been organized which has given several series of most successful concerts,

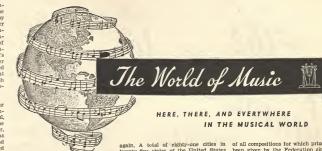
THE PHILADELPHIA LA SCALA OPERA COM-PANY opened its local season on November 3 with a performance of "La Gioconda" with Stella Roman and Sidnev Raynor singing the principal rôles. The company had just com-



RALPH LYMAN BALDWIN, composer, conductor, organist, died on September 30 at Canaan, New Hampshire. He was born March 27, 1872, at Easthampton, Massachusetts, and studied with Chadwick, Elson, and others in Boston. He was active as a choral director in Easthampton and Northampton, Massachusetts, and in Hartford, Connecticut. From 1899 to 1904 he was Supervisor of Music in the Northampton schools, and from 1923 he was Conductor of the Mendelssohn Glee Club of New York, His works include an opera, organ and choral compositions, and books on music teach-

DR. PERCY GOETSCHIUS, distinguished American musician, noted theorist and writer, died on October 29 at Manchester, New Hampshire, at the age of 90. This news comes just as THE ETUDE is going to press. Dr. Goetschius long has been a most valued friend and contributor to THE Error and this brief notice will be followed in the January issue with a longer and more detailed tribute.

EFREM KURTZ, Russian-American conductor, has been appointed conductor of the Kansas City Philharmonic Orchestra for the 1943-44 season, Mr. Kurtz was born in St. Petersburg (now Leningrad), has lived in the United States for fifteen years, and is a naturalized citizen. He succeeds Karl Krueger, now conductor of the Detroit Symphony Or-



THE INDIANAPOLIS SYMPHONY OR

DOLLARS is to be given by Monmouth College for the best four or eight-line

Psalm tune written for a version of the

Eighty-fourth Psalm, for congregational singing. The version to be used is speci-

fied in the leaflet of regulations. All com-

posers are eligible to compete and the judge of the contest will be Daniel Greg-

ory Mason, Emeritus Professor of Music

at Columbia University. The closing date

for submission of manuscript is March 1,

1944; and all details may be secured from

Prof. Thomas H. Hamilton, director of

the Monmouth College Conservatory of

TWO PRIZES OF \$1000 EACH are to

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CHESTRA, directed by Fabien Sevitzky,

Window Suite," by Villa Lobos.

again. A total of eighty-one cities in of all compositions for which prizes have twenty-five states of the United States been given by the Federation since the and Canada will be visited during the awards were established in 1909. season. Two complete casts of principals are maintained.

DR. CHARLES COURat its opening concert on November 6. BOIN, distinguished Belset a high mark for novelty when it gian organist, has been gave the world première of Gardner appointed organist at Read's "First Overture," and what is St. Patrick's Cathedral, believed to have been the first perform- New York, succeeding ance in the United States of the "Magic Pietro Yon, who has been incapacitated for some time. The activi-THE PHILADELPHIA OPERA COM. ties of the Yon Studios



HERE, THERE, AND EVERYWHERE

PANY, under the musical leadership of are to be continued un-Sylvan Levin, opened its sixth season of der the directorship of Constantino Yon, opera in English on November 23, with with C. E. Le Massena as co-director.

THE NATIONAL FEDERATION of Music Clubs, as an aid in bringing the works of American composers more to the attention of the public, will attempt this delphia, the company will go on tour season to secure definite performance

THE WORLD PREMIÈRE of a "Con-

IN THE MUSICAL WORLD

certo for Two Pianos and Orchestra" by the Czechoslovakian composer, Bohuslav Martinu, was the highlight of the concert by the Philadelphia Orchestra on November 5, with Pierre Luboshutz and Genia Nemenoff as soloists. The work was repeated on November 6 and it also was included in the program presented by the Philadelphia Orchestra at its New York concert on November 9, with the same soloists.

THE LEAGUE OF COMPOSERS has given encouragement to the creation of chestral novelties by commissioning sixteen composers, born or resident in America, for short compositions not exceeding five minutes in performing time, on patriotic themes associated with the War. Furthermore, Dr. Rodzinski has agreed to give each of the works submitted a first performance by the New York Philharmonic-Symphony Orchestra. Among the composers thus commissioned are John Alden Carpenter, Henry Cowell, Howard Hanson, Roy Harris, Charles Ives, Darius Milhaud, Walter Piston, Roger Sessions, and William Grant Still.

THE RUSSIAN SYM-PHONY ORCHESTRA, which from 1904 to 1919 gave outstanding concerts in New York City. is to be revived under its original founder and conductor Modest Altschuler. The organization of eighty-five players will present works



AN AWARD OF ONE HUNDRED 1, 1943 to April 1, 1944, present programs which in the opinion of the board of judges most significantly serve the nation's war efforts. Donor of the awards is Donald Voorhees, noted American conductor and musical director of a number of outstanding radio programs. The first prize offered "only for public performances of music given by amateur musical organizations within the specified dates." Full information may be secured from Mrs. Ada formation may be secured from ans. Ada Holding Miller, Chairman, War Service Committee of the National Federation of Music Clubs, 28 Everett Avenue, Provi-dence, Rhode Island.

A CONTEST to give encouragement and recognition to young American musi-cal artists, both instrumentalists and composers, is announced under the joint sponsorship of the Southern California Symphony Association, radio stations KECA—KFI, and the Los Angeles Daily News. Winning instrumentalists will be submitted from the republics of Latin America, while the other prize will be given for the best ensemble work sub-mitted from the United States and Canpresented on the air and given the op-Angeles Philharmonic Orchestra; while the winning compositions will be per-formed by the orchestra. Also there will and full information may be secured by writing to The Chamber Music Guild, Inc., 1604 K Street, N. W., Zone 6, Washbe prizes totaling five hundred dollars in war bonds. Entries for the instrumentalists will be closed on December 1; while the entries for the composition contest will be closed on February 15, 1944. All details PRIZES TO THE TOTAL OF \$2000 and entry blanks may be secured by in United States War Bonds are to he writing to the Director, Los Angeles warded by the National Federation of Philharmonic Young Artists' Competition, Music Clubs to federated music groups in care of KECA-KFI, 141 North Verwhich, during the period from September mont Avenue, Los Angeles 4, California.

by Russian and American composers. During its previous career it performed entirely Russian programs, Several prominent artists made their American débuts with the Russian Symphony Orchestra, among them Rachmaninoff, Scriabin, Elman, and Lhévinne.

A CONCERT PIANIST, turned cyclist for a time, was the experience of Mitchell Sadewitz of Brooklyn, who recently returned from a two-thousand-mile bicycle trip through the New England States and Canada. Mr. Sadewitz recommends such a trip to other music teachers who wish to get away from the confines of studio and class room to seek the refreshing inspiration that comes with leisurely traveling through the countryside, enjoying the beauties of Nature

= Competitions =

The Stude.

Christmas Presents

or in January.

goods squares are six inches.

sending the Junior Etude a small squares, any color. so they will be Christmas presents trousers, housecoats, bathing suits- Sleigh-ride." for the Red Cross, too; and then they anything at all, so long as it is wool

??? Who Are They???

by Alice H. VanAtta The answers to these questions ap-

pear in well-known songs: 1. Who looked out on the feast of Stephen?

2. Whose throat was like a swan? 3. Who heard the gentle voices call-

4. Whose shoes were number nine? 5. Who lies over the ocean?

6. Who had no hair on the top of his head?

7. Who is my sweetheart? 8. Who is the darling of my heart

and lives in our alley? 9. Who fed his horse on corn and beans?

10. Who was a lady?

11. Who had a farm?

12. Who had a quilting party? 13. Where do the cotton, and the corn and 'taters grow?

14. Who will come marching home again?

(Answers on next page)

F COURSE you sent your Christ- Christmas presents to the wounded like Ravel and Debussy. Many pieces wrote a small piece called Evening mas presents to your relatives soldiers and sailors as well. They will

and friends in the Service fill a heavy need, as the wounded minor and Chopin's Prelude in B it is not difficult. Saint-Saëns famous many weeks ago, and now you are men are being sent back to the hos- minor (which you play quite well) — dance of the spectres called Danse busy getting things ready for your pitals in large numbers now and the produce a bell-like effect, even though Macabre gives an imitation of bells cold weather is here. If you are a we do not know whether or not the striking the hour of midnight. Then But-busy as you are-what about knitter, send four-and-one-half-inch composers intended it. As a young for singers, there is the aria known Christmas present this year? Yes, a If you can NOT knit, or do not have heard the huge, deep-toned bells "Lakmé" by Delibes; and an operetta present of a few more knitted or have the time (or if you are boys), for which that city is famous. Little based on a bell legend called "The woolen-goods squares. These will go send us six-inch squares cut from bells are well imitated in Tschalkow- Chimes of Normandy" was written by into our afghans for the Red Cross, woolen goods-old jackets, skirts, sky's piano piece called Troika, or the 'Planquette."

will be sent to the military hospitals and clean. Ask your mother if she chimed the hour. "Listen, Bobby, You sings The Bells of St. Mary's. And we in America, so you see they will be has any left over pieces of wool goods have been hearing those chimes sev- could count Jingle Bells, too." in her patch-basket that you could eral times a day. Do you know that have. The woolen-goods squares must they play a theme that was first counting titles, but we were counting be six inches, any color, plain or played by the bells of Westminster bell imitations, you know." mixed colors, and do be sure to cut Cathedral in England? And the them straight. So scurry around and theme of the chime was inspired by see what you can find. Mail to the a melody written by Handel."

Philadelphia (1), Pennsylvania, now never heard that before. "It was?" he exclaimed. "Well, there are a lot Remember, knitted squares are of interesting facts about music, four-and-one-half inches; woolen- aren't there?

"Yes there are. Here's an interest-



Composers and Bells

by Paul Jouquet

the waters, and the peasants would

Then it sinks into the waves again

"It certainly makes music interest-

ing to know things like that," said

Bobby. "What other composers used

"Ever hear of Ravel? He has a very

"Now I'll tell you one I thought of,

"You could, Bobby, if you are just

"Let's count titles, too, because I

have thought of a good one-The

great! You ought to hear our school

wrote fine, stirring marches, Bobby.

His music is real American music and

he was a fine bandmaster, too. And

here is another piece I just thought

of - Kamennoi-Ostrow, by Rubin-

"I like that one, too," said Bobby,

"They are not very conspicuous,

"but I do not remember any bell in

that's true, but you listen sometime

for the faint ringing of church bells

and a few bars of ancient church

music. The name refers to a resort in

Russia, where Rubinstein wrote some

musical portraits of people he met

"It seems to me the Russian com-

"Yes, they do, Bobby; and some

day I will take you to hear Moussorg-

posers use a lot of bell effects."

band play it."

stein '

it, though."

Liberty Bell March by Sousa. It's

"There is no doubt that Sousa

and disappears."

bell effects, Uncle John?'

THE PIANIST on the radio had ing one. You have heard The Enjust closed his recital with a gulfed Cathedral, by Debussy, haven't brilliant performance of Liszt's you?' arrangement of La Campanella, and "Sure. My teacher has a recording Bobby was simply thrilled. "Whee!" of it and she plays it herself, too, At he exclaimed to Uncle John; "Some first I thought it sounded queer, but day I am going to play like that." now I like it."

"I like it, too. Debussy received the "Hope so, Bob; you have a good start on it. By the way, do you know inspiration for that piece from an old Breton legend. It told how at cerwhat Campanella means?"

"Sure. My teacher told me about it. tain times a cathedral on the Island of Ys would rise slowly from beneath It means little hells"

"Right you are. And have you ever thought how many composers have hear the chimes and the chanting an written pieces that imitate the sound it rose in its majesty and grandeur of bells-big bells or little bells?"

"I guess I could think of a few." "For instance?" teased Uncle John. "Oh, that's too sudden. Wait a minute," pleaded Bob.

"Well, it seems," began Uncle John without waiting a minute, "the sound of bells has fascinated composers interesting piano piece called The through the years, from Couperin in Valley of Bells, and in it he makes the eighteenth century to modernists use of modern harmony. Cyril Scott -Rachmaninoff's Prelude in C-sharp Bells that you could play yourself, as man in Moscow, Rachmaninoff must as the Bell Song from the opera

Junior Etude, 1712 Chestnut Street, Bobby showed surprise, for he had

Composers and Bells

(Continued)

sky's great opera, 'Boris Godounoff,' given subject, and for corand you will be thrilled by the bell effects in the spectacular coronation Overture. The bells clang in that one.

"Sure, that's a thriller. We had a recording of that in our music appreciation class."

there are lots more. Make a list of all you can think of and show it to me sometime. And here's what we will do, boy. The next time we have a chance for a musical chat, let's talk about the story of bells themselves. from the ancient clay ones down to the modern carillons. They have a very interesting history."

"O.K.," said Bob, "and please make it soon.

Junior Club Outline, Nn. 28

Composers of Etudes

a. Etudes form a very important part of piano study and you have learned, or will learn, etudes by Clementi, Czerny, Heller, and also by many other composers.

Clementi was born in Rome in 1752, and after touring Europe as a concert pianist, he turned to the business of making pianos.

Czerny was born in Vienna in 1791. He was a pupil of Beethoven and became the teacher of Liszt. Most pianists study his "Etudes," of which he wrote over one thousand. Heller was born in Hungary in 1813. He was well known as a pianist. His "Etudes" are melodious and are more like small pieces.

b. What is an etude? c. Make a list of all the etudes you have studied.

DECE MBER, 1943

d. What is meant by technic? e. What is an arpeggio?

f. What is a sequence?

Keyboard Harmony g. Play the pattern herewith, which gives a motif in sequence form over the tonic, dominant, and tonic

triads. Play this in three major and three minor keys. Musical Program

Your program will be made up of etudes-yes, a whole program of etudes! But play them as artistically, beautifully, and smoothly as you can. Imagine you are a concert pianist, and you will be surprised at how interesting they can be!

THE JUNIOR ETUDE will Junior Etude award three worth while most interesting and orig-Contest inal stories or essays on a

rect answers to puzzles

under twelve years. Names of all of the prize winners and their contributions will appear on

Class A, fifteen to eight-

een years of age; Class

B. twelve to fifteen; Class

Contest is open to all boys and girls unthis page in a future issue of THE at the notes and I think it looks much better effects in the spectacular coronation
of cighten years of any one of the cighten years of the exciting piece is Tschaikowsky's 1812 are grouped according to age as follows: tion.

SUBJECT FOR THIS MONTH

"Regular Practice"

so I like to keep a humber of pieces memberized and ready to plays.

Second, I play the piece through several times until I have a general idea of how it should sound. Third, I play it again several times, looking as little as possible at the notes. Fourth, I play it without the notes, finding may Well, Bob, it's time to stop—but All entries must be received at the Januor Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., not later than December 22, Wannes will appear in the March Issue. weak spots and working on them until I can play them, too. I think my method is better than any I have ever tried and I hope you

Contributions must contain not over one handered and fifty words.

Name, age and elass (A, B or C) must appear in upper left corner and your address it the upper right corner of your paper. If you need more than one sheet of paper, be sure to do this on each sheet.

ure to do this on each sheet.

3. Write on one side of paper out) and do not use a typewriter.

4. De not have anyone copy your week for you.

5. Clubs or rebools are requested to hold a preliminary contest and to submit not more than its entries (two for each class).

6. Entries which do not meet these requirements will not be eligible for prize.



(Send answers to letters care of Junior Etude)

DEAR JUNIOR ETUDE : 1 am writing you a letter is verse, as

Some day whea you're tired and your work s all done, here's simething to do that is just packs of fun. Sit down at the keyboard and strum on the keys (play very gently and play with great case). Start off with your contest. volume of Bach's Minuets, then play your own part of some samppy duets; dig out your old Etudes and read them at sight (you'll find that this briags you a lot of delight This poem I've written refers just to me. for someday 1 hope a musician to be.
From your friend,
BETTY JEAN SHEPARD (Age 15),



Answers to Who Are They? 1. Good King Wenceslaus; 2. Annie Laurie; 3. Old Black Joe; 4. Clementine; 5. My Bonnie; 6. Uncle Ned; 7. Little Annie Rooney; 8. Sally 9. Captain Jinks; 10. Nellie; 11. Old MacDonald; 12. Aunt Dinah; 13. In Old Virginny;

> Honorable Mention for Beheading Puzzle in September:

in Neptember:

Or September:

Or September:

Define Machowell: Christine Czeck:

Carol Violette Bartman; Welter Carroll; Boble

Uniter Land Maybew.

Elenor Munion; Samb Carter; Helen Mc

Carol Violette Bartman; Welter Carroll; Boble

Uniter Buller; Frances Bubbact; June Walter;

Land Wilkins; Audrey Rames; Anda King;

Cleeson; Muriel Kent; Anne Bartman; Helene

Dieleman; Grace Kohlman; Alberts Schlies

Dieleman; Grace Kohlman; Alberts Schlies

Erns Braider, Sabel Waston; Eva Mallon;

Braider, Sabel Waston;

Evaluate Bookmeyer; Beth Comway, Alpine

Bookmeyer; Beth Comway, Alpine

Braider, Sabel Waston;

Evaluate Carroll, Braider, Sabel Waston;

Frank; Delphine Earley; Helen Huson;

Developed Sabel Waston;

Frank; Delphine Earley; Helen Huson;

A Studio Christmas Tree by Edna M. Maull

Knitters

jor Etude Red Cross afghan have

recently been received from Patsy

Becker; Fay Wysell; Stanley Wysell;

Prize Winners for Beheading

Puzzle in September:

Honorable Mention

for September Essay:

Louisiana

Indiana

Knitted squares for the tenth Jun-

phrase and page by page. At the plane, try to picture the printed page in your mind, as if it were before you. If the notes are thoroughly A Christmas Tree pattern is cut from green blotting paper or project learned you will find it easy to play the compaper. Each pupil or club member is position. Another method is to practice on a silent given a different type of Christmas keyboard until the piece is learned. This method is very reliable for if the mind becomes conseals. For good points at lessons (such as scales, memorizing, exercises, fused while playing, the fingers continue. Probably the most widely used method is that of repeated practice until the printed notes are biography, dates, and so on), the seals are pasted on the tree. The pupil who has won the chance of placing the most seals on the tree by

no longer needed. This is laborious and one of the other methods is preferable.

It is important for every performer to learn Christmas is the winner of the studio

(Prize winner in Class C)

Memorizing is one of those functions that is a "must" in the musical world. I find the

following method of memorizing very satis-factory. First, one must want to play the piece from memory. I like to play much better after

your piece from memory this is avoided. You never know when you might be asked to play, so I like to keep a number of pieces memo-

Memorizing

(Prize winner in Class B)

musical compositions. First, as in poetry, memo-rize in your mind each section, phrase by

There are three different ways of memorizing

Dolores Vaughan (Age 11)

to memorize so that at a moment's notice he will be able to play without his notes. Only in this way can an artist share fully the beauty of music with his listeners.

Edward Chan Sieg (Age 14).



The L. H. B. Recital Club, Washington, D. C.

William Glew; Virginia Dooley; Betty Ernst; Barbara Fry; Peggy Ann Ernst; Mickey Donn; Peggy Ann Lester. Each of the above gave solo Class C, Mary Rose Wicker (Age 10), recitals recently.

Memorizing Answers to Beheading Puzzle (Prize winner in Class A) W—heel;
 A—void;
 G—one;
 N—ever;
 E—den;
 R—over;
 Beheaded letters, correctly spell WAGNER.

Memorizing means storing things away in our minds for future use. If this habit is developed at an early age it is easier because the mind is more easily trained when young. When we learn things, they go with us all through life, and they help us in conversation, programs and recitals, and in school.

If we appear before an audience to sing, for

example, we give a much better impression if we are singing from memory, and the audience is more interested and we look better than if we had to hold a songbook in our hands. I think memorizing is very important because it helps develop our minds, helps us in our daily contact with people and gives us a last-ing impression of the works of famous people

"FORWARD MARCH WITH MUSIC"

THE COVER FOR THIS MONTH-Selecting a Christmas cover, as is the custom for December issues of magazines, places the publisher in somewhat the same position as the individual trying, to find something in Christmas cards to convey holiday greetings to friends. Such a search usually ends up with a decision that it is rather hard to find anything better than the good old fashioned "Merry Christmas." For THE ETUDE December issues the search for a suitable Christmas cover with a musical touch usually narrows down to carol singers. and this year we were fortunate in obtaining a photograph of a family group bringing a neighborly carol greeting.

The photograph on which the cover of this issue is based came from the library of the Philadelphia commercial photographer, Harold M. Lambert, and the Philadelphia artist, long known to ETUDE readers, Miss Verna Shaffer, did an excellent job on the artwork incidental to preparing the photograph for cover use.

The cover does give a good suggestion to the world that this year there should be everywhere the living out of the Christmas message in the good neighborly spirit of these carol singers,

CHRISTMAS GIFTS FOR MUSIC LOVERS-Every year it has been a glorious privflege for the Theodore Presser Co. to supply such items as music albums, musical literature books, music carriers, musical jewelry novelties, music stands. musical instrument cases, batons, composer portraits, musical picture subjects. composer busts and statuettes, composer plaques, etc., to those who wisely selected such suitable items for gifts to friends who were music lovers or perhaps as younger folk were pupils studying music. Already this year we have filled many orders for those purchasing such items for Christmas giving, and between now and Christmas' there will be thousands more of such Christmas gift orders filled

However, we earnestly urge those who wish to secure such items that action be taken at once early in December to purchase such Christmas gifts. It is hard to tell when some very popular music album the water some very popular music anomal or item of musical merchandise will run. THEMES FROM THE GREAT OPERAS For the comprehension of children, the illus- and Modulating with a Melody. A Supuntil a short time sector Unisamas the use same of the manifolds which some last minute buyers issues they have made of Mr. Levine's Bacu, obtainable now, are proced at 35 material with certain pupils. With all chasers risk not having the item in hand for Christmas giving because the Post- that we look forward to placing on the



December 1943 ADVANCE OF PUBLICATION **OFFERS**

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices abply only to orders placed NOW, Delivery (postpaid) will be made when the baoks are published. Paragraphs describing each bublication appear on these pages.

Album of Marches for the Organ.
The Child Hoydn......Coit-Bompton
Favorite Hymns-Piano Duet...Richter
tinger Fun Finger Fun
Gens of Motherworks for the Organics
Gens of Motherworks for the Organics
More Cancert Transcriptions of Forente
Hema
Transcriptions of Forente
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Transcriptions Forente
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Transcriptions Forente
Transcriptions
Trans Second Piano Part to Thompsan's Tuneful
Second Piana Part to Thompsan's Tuneful
Benford Vene 36 Tosis Benford 35 Sixteen Short Etudes Benford 25 Sixteen Short Etudes Lemont 25 Themes from the Greot Operos. Levine 40 Thy God Reignesth—Contoto Keoting 40 The Triumph of the Crucified Keoting 40

anyone who has not received a copy of the same its Holiday Offer folder. At all events, make certain that neither wartime transportation delays nor last minute stock shortage prevent the Christmas delivery of the music publication or item of musical merchandise which you want for a music loving friend or relative.

lems with printers and binders often de- The fine editorial and arranging craftslay the delivery of a new printing of a manship of Mr. Henry Levine now is of their plano technique. Where class inlay ine desirery of a new princing of a maintain to set, fitting in the struction is given, or where the teacher while this work is in preparation a of an order four or five months ahead ranger of the very successful volumes and musical merchandise procurement is Themes from the Great Concertos and a problem. It is not so bad if the Christ- Themes from the Great Symphonies, mas gift buyer cannot be supplied a de- and besides these books he has made sired item if there still remains a few superb piano transcriptions of a goodly weeks before Christmas to permit the number of the song hits from Broadway choosing of another suitable album. Even music show successes. The copyright where we may be fortunate to have up owners of these song hits have enjoyed until a short time before Christmas the big sales of the individual sheet music

It is, therefore, with genuine pleasure office Department and express compa- market as a Theodore Presser Co. publinies have lost many experienced em- cation the volume now in preparation MORE CONCERT TRANSCRIPTIONS OF nles have lost many experiences cencases and like- under Mr. Levines editorable, Timeses FAVORITE HYMNS For Plano, by Clarence of this book—an experienced educator wise the railroads are handicapped by FROM THE GREAT OFFRES. In some cases Kohlmann-After the tremendous enthulosses of experienced help to the Armed Mr. Levine is selecting existing well- siasm accorded to Concear Transcriplosses of experienced neb to the Aniest made plano transcriptions, but in a numricoss or FAOGUTE HYMES, the publishers with all the exercises in the Key of C. choice on their transportation facilities ber of instances he is making new tran- prevailed upon Mr. Kohlmann to select scriptions of certain beautiful operatic and arrange a "follow up" volume. The from the start, these studies cover a sur-Elsewhere in this issue will be found melodies. The average good player will result is that MORE CONCERT TRANSCRIP-

material Mr. Levine intends to include shows selections from the operatic writings of such composers as Bizet, Gounod. Verdi, Wagner, Donizetti, Mozart, Leoncavallo, Offenbach, Saint-Saëns, Thomas, and you Flotow, the anneal of this album is apparent.

A single copy may be subscribed for now at the low Advance of Publication postpaid cash price of 40 cents, delivery passing from one key to another withto be made as soon as published. Orders for this volume will be accepted only cession. To the uninitiated, it is often a from those residing in the United States very vague and confusing problem. A fine and its possessions.

2

mous Composers, by Lottie Ellsworth Coit musician, and Ruth Bampton-Among the great composers probably only in the case of tive treatise on the art of modulation, It Mozart do the childhood incidents of his does attempt to point out the casiest way life exceed in interest the boyhood ad- to pass from one key to another, and to ventures of him who, later in life was to present this material in a manner unbe referred to as "Papa Haydn." Like derstandable to the amateur performer. Mozart his talent was evident at an early The experienced musician is able to age, but his surroundings were quite dif- modulate from any one key to any other ferent and his valiant struggle for per- key in a number of approved ways, by a

an inspiration to young music folk, produced a most fascinating but prac- the shortest route between keys. Chapter tical novelty in this series of books, of I is devoted to Fundamentals which which THE CHILD HAYDN is the third. The must be understood, such as the degrees demand for THE CHILD MOZART and THE of the scale, intervals, triads, dominant CHILD Back, previously published, rap- and diminished seventh chords, and inidly is increasing as teachers are coming versions. The next eleven chapters are to know these works, and witness the re- given to the eleven different intervals sults obtained when they are assigned within the octave, with Models illustratas study and recreation material to am- ing a modulation to each interval from bitious young students,

trations appeal to their imagination, and plement provides brief musical examples the music is well within the limitations of interesting modulations to all possible formance of these stories and the music of 50 cents, postpaid. in playlet form will prove both entertaining and educational.

In Advance of Publication teachers FINGER FUN For The Little Piano Bemay order a single copy of this book, to ginner, by Myra Adler-The experienced be delivered when published at the special introductory price of 20 cents, post- plano instruction materials of today re-

Elsewhere in this issue will be found memorials and strength whom purply will be the property of the property gestions for music lovers, or for the ask-handle within his planistic accomplish-prepared. This volume will include Be-

Tenderly Jesus Is Calling; O Love That Will Not Let Me Go; Lead On, O King Eternal; Fairest Lord Jesus; as well as many other well known hymns. Ranging in difficulty between grades three and four, each number will be completely edited with all fingering, dynamic markings, and pedaling fully indicated. Arranged for both church and home use, they have the touch of brilliance for which Mr. Kohlmann is noted, but still retain their original, true religious spirit.

During the Advance of Publication Offer a single copy of this book may be ordered for 45 cents, cash postpaid, Delivery to be made as soon as the book is released from press. Sale limited to the United States and its possessions

PRACTICAL KEYBOARD MODULATION. For Class, Private, or Self Instruction, by Rob Roy Peery-Modulation is the act of out a break in the melody or chord sucmodulation is one of the most striking effects in music, and the ability to modulate smoothly and rapidly is a necessary THE CHILD HAYDN-Childhood Days of Fa- part of the equipment of every aspiring

This book, however, is not an exhausfection in his life work always must be thorough knowledge of key relationships, common chords, and altered chords. But Unquestionably the co-authors have in this book the author is concerned with the twelve different keys-132 Models in The combination of story, illustrations all. The remaining chapters are devoted

can assemble her pupils for group par- single copy may be ordered at the speties, or occasional instruction, the per- cial Advance of Publication cash price

teacher realizes that the "sugar-coated" students who are ambitious early technical training is essential. To present such material as attractively as other

gestions for image fovers, or for the first. Since the particular accompanies accompanies the meath the Cross of Jesus; Sofity and phrasings. Rhymes accompanying the

wusic not only give rhythmic aid but dications throughout for effective rendi- OUR LATIN-AMERICAN NEIGHBORS for time, the arranger has preserved sucmusic and the state of the stat and reading the notes.

This book will be published in the conlished, at the special Advance of Publication cash price, 20 cents, postpaid.

C

THE TRIUMPH OF THE CRUCIFIED-4n Easter Cantata for the Volunteer Chair. Words by Elsie Duncan Yale, Music by Lawrence Keating-The Easter story can he commemorated in no more fitting fashion than by the performance of this pleasing new cantata, written by a composer whose gifts are well known to readers of these columns.

The twelve musical numbers compris- A SECOND PIANO PART to the Fifteen Twoing the contents include seven choruses; Part Inventions of BACH, by Ruggero Vene a duet for soprano and alto; a trio for -Many piano teachers today have two women's voices; and solos for soprano, pianos in the studio, as the value of twoalto tenor, and baritone. The work piano work is more and more appreshould present no performing difficul- ciated. One readily can obtain a mental ties for the volunteer choir as the music picture of the added interest a student has purposely been kept within the scope will show in the study of the Two-Part of the average singer. All solos are Inventions of Bach with the teacher medium in range and may be sung by playing at a second keyboard. The persections in unison, in the absence of a formance of these Inventions as recital soloist. The time of performance is about forty-five minutes.

THE TRIUMPH OF THE CRUCIFIED IS planned for release early in January and monies and adding sonority, but it does choir leaders are here offered an oppor- not attempt to introduce new melodic or tunity to obtain a single copy at the contrapuntal material. special Advance of Publication cash price of 40 cents, postpaid. The sale is confined

SIXTEEN SHORT ETUDES for Technic and Phrasing, by Cedric W. Lemont-Expected in a very short time is this important new addition to our famous "Music Mastery Series", which will just fit in with the needs of piano pupils in the third and fourth grades of music study.

With his usual melodic gift, Mr. Les mont makes this teaching material in- THY GOD REIGNETH-A General Cantata time adroitly introduces the various likes to have the pupil master at this stage in his development. Among the playing, octaves, legato thirds and sixths, repeated notes, chords, and arpeggios for each hand.

at which an order for a single copy may be placed now with delivery as soon as published, is 25 cents, postpaid.

GEMS OF MASTERWORKS FOR THE ORGAN-with Hammond Organ Registration -Compiled and Arranged by Paul Tonner-This excellent collection has been prepared with the less experienced organist in mind, and with a thought for its all-around usefulness in churches of mand for his new work. all denominations.

GEMS OF MASTERWORKS FOR THE ORGAN, distinguished as it is for its generous thought of an able musician, It utilizes Scriptural passages at certain selected tire world, Mr. Felton's skill in arrangethe two-stave system of notation, with pedal parts included on the lower staves, for the convenience of less expert readers. However, the entire content is adaptable to larger organs if desired. Effective registrations for the standard or- Publication cash price of 40 cents, postgan are provided, and there also are in- paid?

DECEMBER, 1943

"First Symphony" by Brahms; an Inter- bring to the second grade planist the Venue of the source of the sou vision for tiny tots. Teachers may order 18th century composer, Rolle; the Largo American countries. vision and the work of the work with the work with the work work of the work with the work work of the work with the work work of the work work of the work work of the work o

Schumann, and Tschaikowsky.

novelties also will lend dignity to the program. The new material enhances the inventions by filling out the implied har-

This book will be printed in score form with the original Inventions engraved in to the United States and its possessions. small notation above the Second Piano Part. In Advance of Publication single copies of it may be ordered at the special Advance Offer cash price, 35 cents, postpaid. Bach's Two-Part Inventions (Presser Collection, No. 38) are priced at 60 cents as also is the celebrated Busoni Edition of the same work, edited by Guy Maier (Presser Collection, No. 346).

ing-Here is good news, Theodore Presser Christmas and Easter, whereas the na- for the standard pipe organ. ture of this new work is such that it can that is not too easy, nor yet too difficult, cents, postpaid. but at the same time has a definite appeal to the congregation. The cantatas of Lawrence Keating fill this need admirably, and we anticipate a great de-

opportunity it offers for the Pastor to vorite, Tschalkowsky's Nutcracker Suite, participate in its rendition by affording long an established "high" on the orhim an opportunity to read favorite chestral and radio programs of the enpoints in the cantata, or, if he should ment never has been better exemplified prefer, a special narrator may be ap- than in this forthcoming publication, and pointed as reader.

cantata now at the special Advance of has been included, and the parts have

contents are: the Andante from the Richter-This timely book is designed to original Tschaikowsky music.

Dvořák; the Prelude from Bizet's "L'Ar- lection of these musical treasures, among However, the only portions of the work lesienne Suite," and other works by Bach, which are such familiar tunes as La known to us today are the delightful Handel, Franck, Mendelssohn, Mozart, Golondrina, Tu Tu Maramba, Carmela, excerpts which make up this popular La Paloma, Cielito Lindo, and El Choclo, suite. While this splendid collection is in as well as many other equally attractive preparation, a single copy may be or- songs and instrumental pieces. All are companied by cash, may be placed now dered at the special Advance of Publica- arranged so as to be readily playable by tion cash price of 60 cents, postpaid, any young piano pupil in the second special price of \$1.00. The order will be Copyright restrictions, however, confine year of study. In the case of the songs, the sale to the United States and its special English translations of the words are provided between the staves Here indeed is an opportunity for the young American to become better acquainted with his Southern neighbors through the medium of their intriguing music.

The cash price at which a single copy may be ordered in Advance of Publica-

REVERENTIAL ANTHEMS, by William Baines-It is with pleasure the publishers offer this new collection of anthems by William Baines, Included in the contents will be several new numbers written separately. Special numbers for Christmas, Easter, and the Lenten season round out the contents of dignified, yet melodious anthems for the average volunteer choir.

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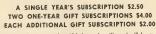
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